

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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Prospectus and all particulars may be obtained on application to the Registrar at the College.

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EXAMINATIONS in 1952

The first Examinations will be:

WRITTEN on 1st March
PRACTICAL from 3rd March to 29th March
Entries must be made by 30th January

Candidates in Practical Grade VI, VII or VIII must have already passed Theory Grade V at the time of entry, i.e. in some previous Period, unless they can claim exemption under Regulation 1.

SET PIECES. There are new Pianoforte lists; those for Organ have been partially revised; those for Strings and Singing are unchanged from 1951.

SCHOLARSHIPS, which provide free musical training for two years or more at one of the Royal Schools of Music, are offered annually for competition amongst candidates gaining Distinction in the two highest Grades of the Practical examinations, who have also passed in Theory Grade VI, VII or VIII.

Entry forms and syllabuses for 1952 may be obtained on application, preferably by postcard, from:

THE SECRETARY,
14 Bedford Square, London, W.C.1.

Telephone: Museum 4478. Telegrams: Musexam Westcent London.

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Warden: G. H. KNIGHT, M.A., Mus.B., A.D.C.M.

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17 SCHOLARSHIPS

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L.R.A.M. DIPLOMA

can be taken in all musical subjects, Speech and Drama and Mime. Examinations during Easter, Summer and Christmas Vacations. Provisional dates for next session 31st March—18th April. Last day of entry 14th February.

PROSPECTUSES, SYLLABUSES and information from

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President: SIR ERNEST BULLOCK, C.V.O., D.Mus.

THE DISTRIBUTION OF DIPLOMAS will take place on Saturday, January 19th, at 3 p.m., in the Organ Hall. The President will give an address and Dr. Harold Darke, M.A. (organist of St. Michael's, Cornhill) will play some of the pieces selected for the July 1952 examinations. Admission free; no tickets required.

ORGAN PRACTICE. From January 21st to the end of March the charge is 2s. per hour (members only), payable at the time of booking. CHOIR-TRAINING EXAMINATIONS, MAY 1952. The Syllabus may be obtained on application to the College.

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Hon. Secretary.

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SCHOLARSHIPS (held at the College) are awarded annually.

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Examination Syllabus and Teaching Prospectus from

The Secretary

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SCHOLARSHIP COMPETITIONS 1952

Five or six Major Scholarships of £100 and fifteen to twenty Foundation Scholarships of £60 will be offered for competition in February and March 1952, to take effect in September.

Preliminary Examinations are held in Birmingham, Bristol, Leeds and London.

The last date for entry is February 7th, 1952.

Entry forms may be obtained from the Registrar.

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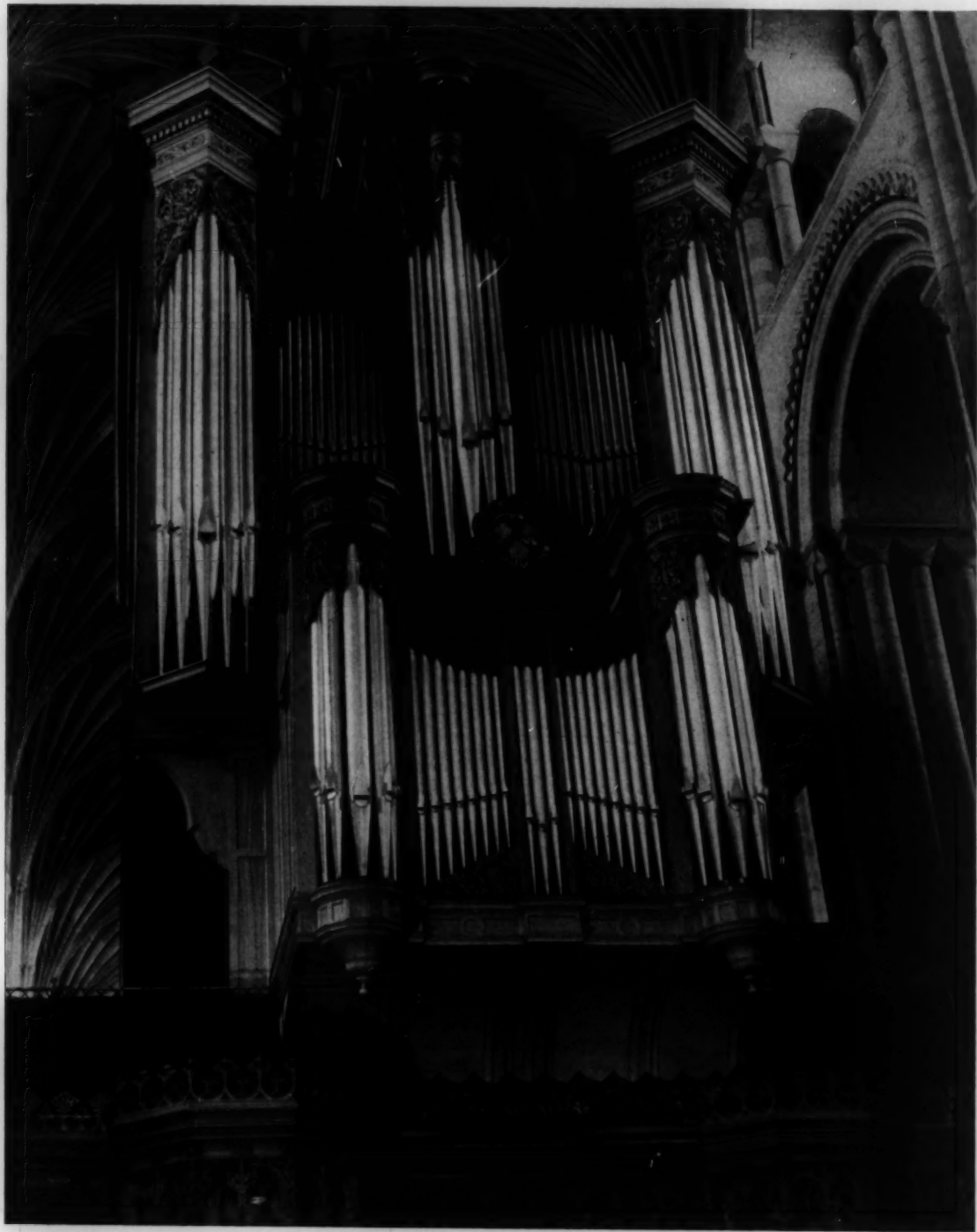
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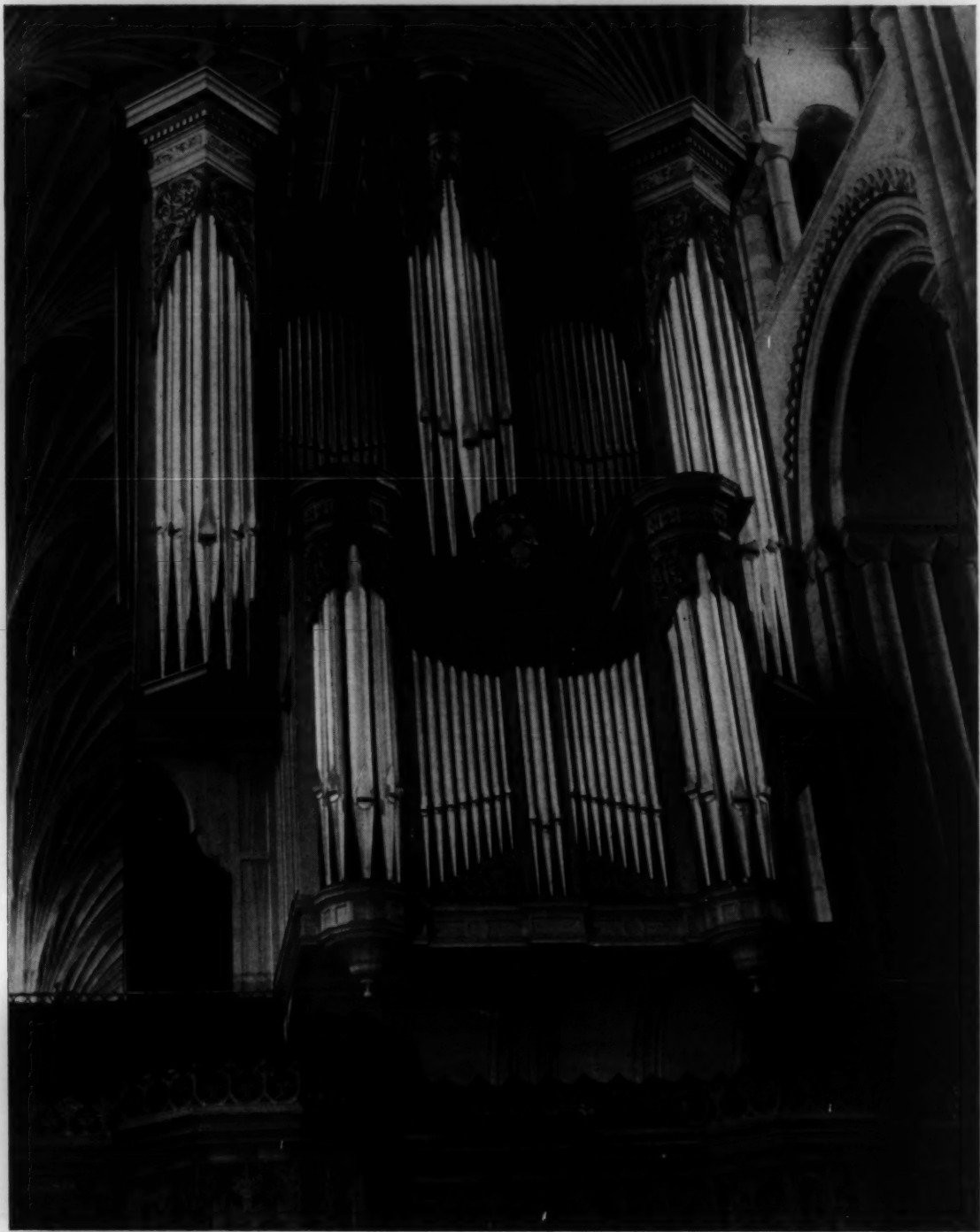
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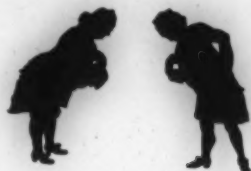
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

JANUARY 1952

CONTENTS

	Page		Page
The Royal School of Church Music. By Sidney S. Campbell	11	London Concerts	32
What are Decibels? By Ll. S. Lloyd	18	The Free Trade Hall Concerts	34
The Musician's Bookshelf	19	St. Cecilia's Day Festival	34
Round about Radio. By W. R. Anderson	24	Programme Notes. By Thomas Russell	35
Gramophone Notes. By W. McNaught	26	Music in the Provinces	36
Church and Organ Music:		'Incognita' by Egon Wellesz	37
Royal College of Organists	28	Miscellaneous	37
Miscellaneous	28	Obituary	38
Recitals	29		
Letters to the Editor	30		
Amateurs' Exchange	30		
Britten's 'Billy Budd'	31		

MUSIC

'Rejoice, ye sweet spring lilies.' Easter Anthem
by Desmond Ratcliffe.

The Royal School of Church Music

By SIDNEY S. CAMPBELL

GOING about the country trying to bring everyone else down to his own level, that's all Nicholson's doing.' This spontaneous and unoriginal remark was made by a chairman whose working hours were spent in a machine shop and whose interest in Church music centred round the use of a cathedral type of service in an environment to which it was not really appropriate. Nicholson's advice had been asked by the incumbent and he had recommended the use of simpler music with emphasis upon a higher standard of performance.

In May 1922 the Archbishops of Canterbury and York had appointed a committee

To consider and report upon the place of Music in the worship of the Church, and in particular the Training of Church Musicians, and the Education of the Clergy in the knowledge of music as a branch of Liturgical Study.

It was a strong committee and its report was in twelve sections. The many recommendations were welcomed in some quarters but largely ignored by the Church as a whole. A new report 'Music in Church' by a later committee was published in November 1951.

In 1927 Sydney Hugo Nicholson decided to devote the whole of his time and energy to the realization of these important needs. He found many supporters and at a meeting held in the Jerusalem Chamber of Westminster Abbey his suggestion to found 'The School of English Church Music' was proposed by Sir Walford Davies and seconded by Sir Hugh Allen.

Nicholson had been organist at Barnet Parish Church (1897), Carlisle Cathedral (1904),

Manchester Cathedral (1908) and Westminster Abbey (1918). Gossip provided numerous reasons for his resignation from Westminster Abbey. 'Nicholson wanted Cathedral Services, but he didn't want Deans and Chapters, so he opened the College of Saint Nicolas, began daily services and was his own Dean and Chapter!'

In spite of the apprehensions of even his firmest supporters regarding the organization's chances of survival, Nicholson gathered round him a strong council and brought the 'School of English Church Music' into being. He did so because he possessed courage, enormous energy, initiative and power of organization, qualifications which fitted him for a task whose need was fully recognized by all right thinkers. Furthermore, he possessed means without which the financial aspect might have been formidable. He never forgot that the whole thing was a venture of faith and the thought of turning back never occurred to him. He gave all that he had. 'He would wake up full of ideas and he would try them all—the good and the bad!' He wrote:

There are in England some thirteen thousand churches and in the great majority of them there is musical activity of some sort. Every one . . . is a self-contained unit . . . Together they represent an enormous body of musical energy and enthusiasm. . . . Each little unit is working more or less under considerable difficulties.

His aims were (i) the training of church musicians and the education of the clergy in the knowledge of music; (ii) the assistance by advice and practical help of choirs or parishes

affiliated to the School. He was not so stupid as to think he could do all this alone. He counted upon the help of clergy and musicians everywhere and he tramped the country addressing Diocesan Conferences, Ruridecanal meetings and even Parish meetings. He insisted that however simple the music in smaller churches, it could have a beauty and dignity of its own, and he could convince a choir of two boys, a girl, an old lady and the village blacksmith in a remote village that its work was of value, and that it had been worth his while to travel many miles to see them.

From his office at 105 Gower Street he launched in April 1928 the *Quarterly News Sheet* edited by a committee appointed by the Church Music Society. This journal was replaced in 1931 by the larger magazine *English Church Music*. It offered lively and suggestive reading to all affiliated choirs and supporters and included Notes on Service Music, Reviews, Articles on Plainsong, Carols and General Principles and Recommendations. From its pages we may trace part of the growth of the movement:

All that is needed is a determined effort of all who are really interested in Church music. . . . Affiliation implies that (*choir*) members definitely stand for the cause of worthy Church music and that they are prepared to enter into a COMPOSITE EFFORT to promote this cause.

The appointment of Dr. Harvey Grace as first commissioner for choir visits, and the beginning of the work of the College at Chislehurst are reported.

Preaching after the Dedication of the College Chapel in 1929, the Bishop of Truro said

The monks of Saint Augustine came singing; their song perhaps more than their preaching converted Britain.

The College of Saint Nicolas was opened by the Archbishop of Canterbury and there followed a Conference of Diocesan Representatives, Clergy, Parish Church and Cathedral organists. The first Chairman of the Council was Sir Arthur Somervell and he was succeeded by Sir Walter Alcock, Sir Stanley Marchant and Sir (then Dr.) Ernest Bullock. In 1930 a Festival Service Book was published for use at the first large-scale Festival of affiliated choirs at the Royal Albert Hall on 27 June in that year.

Three events are recalled. First a visit to the Church of the Holy Sepulchre, Holborn Viaduct with members of my village choir. A student attempted to remind S.H.N. of something as he was rehearsing combined choirs. 'Go away, don't fuss, don't fuss.'

Second, a personal visit to the College at Chislehurst. I received a warm welcome and suffered a healthy reorganization of my

notions about the performance of music in church.

Third, a Summer School at Chislehurst in 1932. The lecturer was Walter Vale and his inspiring words are on permanent record in 'The Training of Boys' Voices' (Faith Press). Clergy, public school music masters and organists attended the discussions and debates and the daily services sung by the resident boy-choristers and volunteers from the adults. The climax was a never-to-be-forgotten recital of Church music, on the terrace, by the choir of All Saints', Margaret Street. All that Walter Vale had said came to life in a way which words cannot describe.

And so the work went on. Sydney Nicholson as Director of the S.E.C.M. and Warden of the College never paused for a moment. At the outbreak of war, the College of Saint Nicolas (with Dr. Bullock as Director of Studies and the late Dr. Henry Phillips as Senior Tutor, assisted by a panel of Fellows) closed down because the students were all of military age.

S.H.N. then carried on the administration almost single-handed, first from Tenbury and later from Leamington. Characteristically, there being few choirmen available, he concentrated upon arousing and maintaining the interest of boys.

Sir Sydney Nicholson died on 30 May 1947 and his ashes were laid to rest in the Cloister of Westminster Abbey.

He had seen the foundation of practically all the activities now in being; the appointment of a whole-time visiting commissioner, the elevation of the S.E.C.M. by Royal Command to 'The Royal School of Church Music', the reopening of the College in Canterbury with the cathedral organist as Warden, and the formation of the Musical Advisory Board. When the latter step was suggested, S.H.N. wrote: 'We must begin to think of the future. Obviously, I cannot hope to go on for ever and I am conscious that in some ways the R.S.C.M. has been rather too much a one-man show.'

In the College at 17 The Precincts, Canterbury are the Chapel, Lecture Room and Colles Library. The last is formed from the library of Sydney Nicholson, gifts from Mr. H. P. Chadwyck-Healey, Dr. E. H. Fellowes and others, and bequests from W. A. Ellington, G. C. E. Ryley, H. Bacon Smith, Noel Ponsoby and others. It houses also the collection of hymn-books and psalters left by the Lady Mary Trefusis to the Church Music Society, besides treasuring original manuscripts of church music by Stanford, Harwood, Bairstow and others. The name of Dr. H. C. Colles is fittingly commemorated, for he was always a tower of strength, sparing time to lecture,



[Photo by R. & W. Fisk-Moore, Canterbury]

THE COLLEGE, 17 THE PRECINCTS, CANTERBURY

editing the quarterly *English Church Music* and generally using his pen in the assistance of the cause. In an essay in 1935 he wrote:

There is today no theological attack on Church music such as that which Hooker had to meet at the end of the sixteenth century. But there is that which is worse—apathy. On the secular side there is the feeling that Church music does not matter much because it is necessarily narrow in scope as compared with music in the modern concert-room. On the ecclesiastical side there is the idea that any music, good or bad, which can serve as a bait to bring people into the churches is to be encouraged, while any which does not serve that purpose may as well be scrapped. The S.E.C.M. exists to combat these heresies.

In Canterbury, during term, daily instruction is given to resident students in how to sing and play church music, in choir-training, plainsong accompaniment, musical history (sacred and secular) and liturgiology. Everything centres round the daily services. From the beginning it was so, but in the case of whole-time students, serious questions are raised. The standard of ability exhibited by applicants varies considerably and there is the danger of admitting into specialized study people who ought really to be continuing

intensive work at organ-playing, paper-work and other vital branches of all-round musicianship. The College does cater for this work, but so far it has not been found easy to allow it to take precedence. The situation of Short-Course Students is another matter, for their performing ability is perhaps of less moment, although clergy and ordinands may be required (in private) to demonstrate or amend their handling of the 'Priest's Part'. An organist cannot be given organ lessons in a course lasting but a few days. All are welcome to visit Canterbury and few will fail to profit. They will be inspired by the singing of daily services by local boys and resident students, and enlightened about the standards obtainable by really expert handling of quite ordinary material and simple music.

Few people regard the Boy Scouts' Association as an institution living in Buckingham Palace Road and having no concern about the small boy who, having removed turf in order to light a wood fire with two matches, goes away leaving either no trace of his presence or else all too evident signs of his preoccupations. In like manner, Canterbury is not the R.S.C.M. When Sydney Nicholson died, many people wondered what would happen to the R.S.C.M. A parish church organist said: 'It will go on; the choirs will keep it going.' Everything that

happens at Canterbury is intimately connected either directly or indirectly with the improvement of Church music throughout the Anglican Communion.

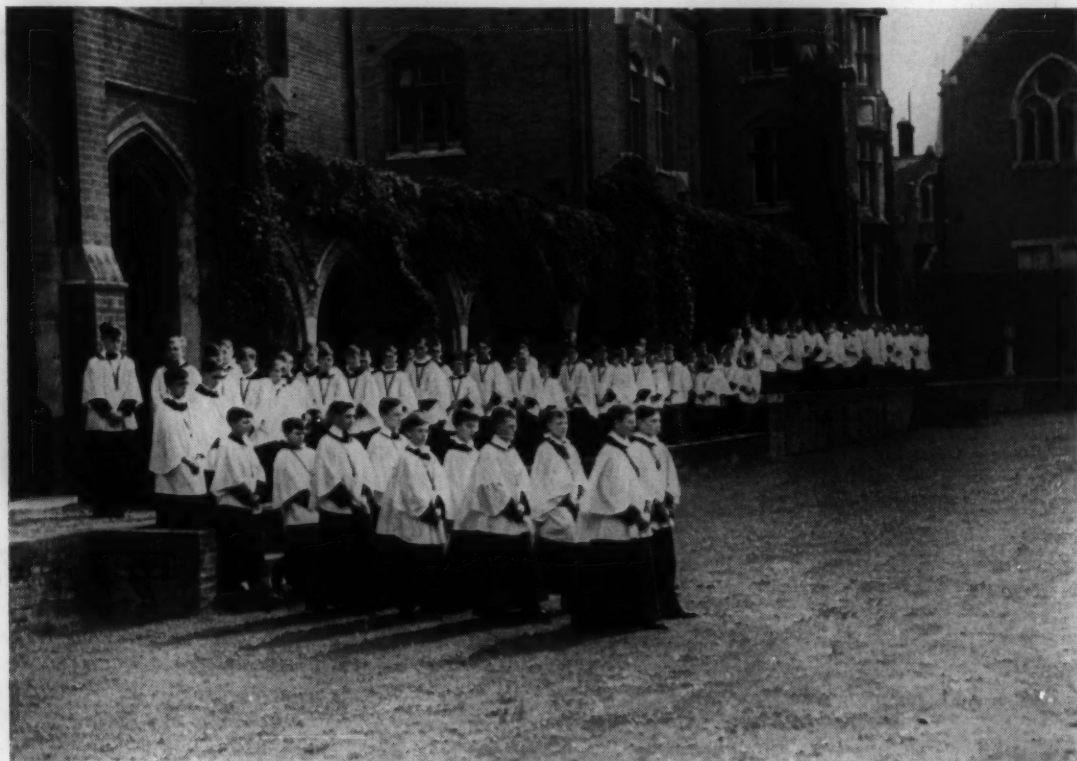
On 31 July 1951 there were 3,169 affiliated choirs. On 31 October there were 3,229, an increase of 60 in three months. From August 1948 to July 1951 there were 1,120 visits to choirs in their own churches at their own requests (593 by the Chief Commissioner and 527 by Special Commissioners). In the twelve months ending 31 July 1951, 136 choirs had asked for visits. The number of outstanding visits at the end of last October was 403.

Affiliated choirs are grouped in dioceses and further subdivided into archdeaconries, each with a representative, and headed (usually) by the Cathedral organist. Help and encouragement through association with colleagues throughout an area is thus the property of all who are wise enough to accept it. The R.S.C.M. will never butt in. A newly-enrolled choir receives a certificate of affiliation and a card enumerating the principles and standards it has accepted. These are usually framed and displayed prominently. The choir signifies whether it would like a visit.

In addition to the Chief Commissioner there are some twenty Special Commissioners, active

cathedral and parish church organists and public-school masters, who are required as far as possible to devote two weeks in each year to R.S.C.M. work. They signify possible dates, and tours are arranged. A commissioner's work is interesting. He listens either to a service or to extracts of service music. He then addresses the choir about its attainment and sends a carefully considered official report. He usually finds enthusiasm and varying degrees of enlightenment in music chosen and standard of performance. Even a mere double chant may prove the undoing of a choir, where a wiser choice would have provided vocal parts within the capacity of all. If a choir is obviously clamouring for music which is beyond it, a short demonstration of standards may be given with the singers themselves and a pertinent but tactful note put on the report. If the organist has erred in his choice, there is always a private written report for him and perhaps a chat over a cup of coffee. If the *incumbent* has wrecked everything by a bad 'priest's part' or by over-robust chorus singing from his vantage point midway between choir and congregation—one hopes for a further cup of coffee.

All choirs which really use the R.S.C.M. participate in festivals, 'one-day schools' and choristers' courses.



A CHORISTERS' COURSE AT LEATHERHEAD SCHOOL

[Fox Photos



THE COLLES LIBRARY

[Photo by R. & W. Fisk-Moore, Canterbury]

By 'festival' is meant a gathering of choirs coming together, annually or at other intervals, to rehearse (and later sing at Evensong) music previously chosen and practised, under the conductorship of a cathedral organist, commissioner or other representative. The aim is educational and the result is both educative and stimulating to choirs. The conductor may find it exhausting; but he usually feels it worth while because choirs return to their parishes fortified by a greater determination to do well. The number of these activities throughout the country is phenomenal.

One-day schools may be either for choirs or for organists and clergy. In the former, boys receive as much training and instruction as can be achieved in so short a time, and later they and adults are rehearsed for the singing of a simple service. In the latter, the commissioner delivers an agreed series of lectures, and answers as many questions as time permits. Everywhere there is a manifest desire to come to the roots of problems.

Choristers' Courses are held in the vacations in several well-known public schools whose authorities are co-operative. They last for a week and are attended by some hundred and twenty boys at a time, coming in pairs from all over the country. They receive instruction

from carefully selected masters and rehearse and sing daily services; and when they leave, a written report is sent to their choirmaster. Boys of special ability are noted and they, with recommended senior boys from public schools, may be invited to sing in the annual cathedral course. This selected choir sings the daily services in some cathedral for a fortnight during August and one of these services is broadcast. Deans and Chapters usually begin by saying that they cannot pay anything, and conclude by sending fifty pounds or so towards the expenses, as a thank-offering, adding that they will be pleased to accommodate such a choir in the following year. In ten years, only one cathedral has been visited twice and in 1951 the course was at Westminster Abbey. The results obtained must not be compared with the singing of the regular cathedral choir, which is entirely different in size, organization and constitution.

The intent observer of some years standing is probably impressed by the obvious improvement in standards of singing. It has been achieved by choosing music with greater regard for its difficulties, using less of it and so having more time to prepare it. The Festival in the Royal Albert Hall in June 1951 may have illustrated all-round improvement

of standards to any who remember the one held in 1930. Full notes on performance and demonstration recordings were issued, and many sectional rehearsals were undertaken. The choir of one thousand voices was drawn from twenty-six cathedrals in addition to over a hundred parish churches and schools. Flaws there were; these were inevitable in a vast gathering which assembled only that afternoon; the mere length of time the singers were on their feet might excuse them on such a hot day. Boys had been urged in the final directions to eschew excessive ice-cream and fizzy lemonade; 'excitement and the temperature of the hall may turn a wonderful and memorable occasion into a personal disaster'. The unanimity of psalm-singing, the resounding Weelkes 'Hosanna' and the rollicking 'Tell it out among the heathen' of Travers, spoke for themselves.

The R.S.C.M. will continue to expand; nothing can stop the influx of new choirs. 'All that is needed is a determined effort on the part of all who are really interested in Church Music.' Many are making that effort. More must do so. The R.S.C.M. is not a College or Office in Canterbury; it is everywhere. It is not an end in itself; it is a means to an end, and that end is the perfection of musical standards. The one duty of the musical artist is to create or re-create a perfect art—or not to pause until he has done all that is possible to create it. The exigencies of livelihood are a commonplace. Many who work in secular fields retain a nostalgia for Church music. A University professor of music walked into a cathedral and said, 'I'm itching to get my fingers on that organ'. An orchestral conductor lay back in an armchair listening to recordings of plainsong and Noble's Evening Canticles in B minor, and exclaimed 'but isn't it wonderful music after all', adding that any success he had in interpreting Vaughan Williams's orchestral music was due to the foundations he received as a cathedral chorister. Individuals can help in their own localities; but the R.S.C.M., with its experience of problems and conditions, its organization and its publications, is an *instrument* which can assist a man's efforts and save him time—and expense.

At the twenty-first birthday celebrations in 1949 the Archbishop of Canterbury inaugurated an Appeal for £60,000 as a 'Nicholson Memorial' that the work might continue. At the end of last October amounts in hand were given as being between £16,000 and £18,000.

It has been impossible to appoint a whole-time director since the death of Sir Sydney Nicholson, who received no payment. The School is administered by a council of clergy,

musicians and professional men under the chairmanship of Sir Ernest Bullock. The organists of St. Paul's Cathedral, Canterbury Cathedral and Westminster Abbey act as Honorary Associate Directors. How much time can a cathedral organist having two services every day to prepare (in addition to numerous 'special' services) spend in directing such an organization as the R.S.C.M.? One of the Associate Directors recently said: 'Something will have to be done soon; we cannot go on like this much longer.' Even so, since 1947, there has been considerable expansion and reorganization.

The Musical Advisory Board (consisting of organists from both types of cathedral, with parish church organists and directors of music in public schools) meets quarterly to consider questions submitted by the directors. These may deal with diocesan organization, publication of choir or service books, pamphlets dealing with the choice of music and other subjects, revision of existing publications, or the editing of music. It makes recommendations to the directors who either take initiative or report to the council as circumstances demand.

R.S.C.M. publications include choir books and service books, canticle settings and anthems which originally appeared in choir books (many specially written for the purpose), carol books, hymn sheets, recordings of music for demonstration purposes, principles and recommendations.

The choir books are intended to bring before choirs careful selections of music for festival use, under one cover, at reasonable cost; the material is included through the co-operation of publishers. If the choice of music appears restricted in scope, it is yet representative of works which have stood the test of time. By collecting these books over a period of years choirs have acquired much that is more suitable for liturgical use than oratorio extracts which had all too firm a footing.

There is a need for new simple service music, particularly for settings of the evening canticles, and the R.S.C.M. would certainly consider publication of works which fulfilled the needs it had in mind. It might do well to consider the production of 'performing editions' of standard works. Although some musicians might not welcome copies plastered with editorial directions with which they disagreed, there are settings like Wesley in F and Arnold in A which are almost devoid of markings: and misleading colons, excessive punctuation marks and other things abound. These copies invite dull and colourless performances, relieved only by unnecessary breath-taking and faulty verbal stresses.

The R.S.C.M. is bound to do everything possible to provide help whenever it is asked. It would be a calamity if it ever became unable to do so. It needs greater resources of finance and man power, and it must yet practise the greatest economy of these things. If every choir which paid an affiliation fee of two guineas needed a personal visit, travelling expenses alone would make a substantial hole in the income. Many tiny choirs in remote districts cannot afford affiliation until some means is found to examine cases on their merits and extend the privileges of membership upon lower terms in special cases. The flow of new choirs will not be stemmed. For many, personal visits are the most valuable advantages of affiliation. Others can do without visits; none can really hold aloof from the R.S.C.M. so long as this body stands for those who are 'intent upon a *composite effort* to promote worthy standards'. Whatever their resources, their support of the less fortunate is bound to tell in the long run.

In 1927 choirs were given the motto 'I will sing with the Spirit and I will sing with the Understanding also'. Extracts from the late Sir Percy Buck's article on Walter Parratt in *English Church Music*, July 1935, might be rewritten for their benefit. They are perhaps less poetic but interestingly to the point:

'Cleanliness is the mother of all virtues . . . You must be exact before you can acquire merit . . . Sir, do you wish to play the organ or to play at playing the organ? . . . The idea of taking to him music which one could not play properly was unthinkable; it would have been like appearing in public with a dirty face.'

'Affiliated Congregations' have been spoken of recently. Why not? Choirs are trying to bestir themselves. Even more perhaps do congregations exhibit this need. After all, so much of what happens in church is musical performance of one kind or another, and congregations are inextricably involved in it.

The 1951 Report 'Music in Church' (Church Publications Board) refers to the

present-day problems confronting those concerned with Church music . . . 'as the result of upheavals brought about by two great wars'. But the writers continue: 'These new problems must not be exaggerated or distorted'; and they reaffirm that 'side by side with the arrival of new and more difficult conditions, the Church in its music has experienced a rise in the standards of taste and performance, a rejection of the unreal and conventional.'

Many forces have contributed to this general state of affairs and in the realm of Church music the R.S.C.M. has undoubtedly played a large part. The future remains to be faced with vigour, by all.

The Nicholson Memorial

'The Nicholson Memorial' is the name of a fund recently instituted for the expansion and consolidation of the work of the Royal School of Church Music. The sum required is £60,000, of which £18,000 had been received by December 1951. It is hoped that Dr. Campbell's description of the origin and present work of the School will bring an increased response from the many to whom music in church is a living interest—whether their place be in the choir, in the organ loft or in the congregation. The general object will be understood from Dr. Campbell's words. For those who, when asked to give to a cause, like to know of specific ends, we quote the following statement of purposes from the printed appeal issued by the R.S.C.M. The fund is to provide:

Free bursaries for students who cannot pay the College fees.

More courses at appropriate centres for boys from choirs at fees below cost.

Grants to enable organists, choirmasters and the clergy to attend courses at Canterbury and elsewhere.

More visits to choirs in their own churches by qualified representatives.

A salary to secure the services of a suitably qualified man as Director.

Those who are willing to assist the fund should send their donations to the Nicholson Memorial, Roper House, Canterbury (telephone: Canterbury 2974), or write for particulars.

Making Music: A Journal for the Amateur Musician

This is the official Journal of the Rural Music Schools Association, and is edited by Christopher le Fleming. It appears three times a year (1s. 6d. each copy plus 2d. postage: annual subscription 5s. including postage). The Autumn issue contains articles on 'The True Art of Clavier Playing' by Leslie Orrey, 'William Walton's Violin Sonata' by Hubert Foss, reviews of new books and music as well as news of the activities of the Rural Music Schools. The Journal may be obtained from the Secretary of the Association at 109 Bancroft, Hitchin, Herts, or 106 Gloucester Place, W.1.

Music

Under this title a new monthly has been started by Miles Henslow, who is proprietor and editor (address, 27 Nassau Street, W.1). Topics in the first issue (December 1951) include 'Saturday Morning Music' (by County Council Junior Exhibitioners for the benefit of Teachers' Training Courses at the R.C.M. and R.A.M.); the Clarinet, by Frederick Thurston; and 'Wozzeck', by Robert Boas. Colin Horsley discusses his repertory, and Sir Arthur Bliss answers questions. Paper is of good quality, the production is highly decorative, with many pictures; and the price is two shillings.

What are Decibels?

By LL. S. LLOYD

IN vain do we look for *decibel* in many dictionaries, though we find there *decimal*, *decimate*, and *decimetre*. Do these help us to understand what a decibel is? Not very much, though to come across these words at the outset of our inquiry has one advantage—we shall always remember that a decibel must be a tenth part of a bel, whatever a bel may be. But we must be careful. For a bel is quite unlike a metre. We can set out a series of metres in a row and add them, just as we can set out twenty-two yards in a row and say that they give us the length of a cricket pitch. But a bel is not like that. It is a measure of a tenfold increase. So two bels give an increase of a hundredfold (10×10), three bels an increase of a thousandfold ($10 \times 10 \times 10$), and so on. If we could have as many as twenty-two bels, they would stand for an increase of ten thousand million million millionfold. So a bel must be used for something that increases very rapidly.

But an increase in what? The man of science would explain that the *bel* is a unit he uses to measure an increase in the energy of a sound vibration in the air. He tells us that in the most sensitive region of the ear the loudest sound we can bear to hear has about ten million million times as much energy as the faintest sound we can hear. This astonishing figure means that the ear is a most sensitive organ. The man of science would add that, to record the energy of an air-vibration which we hear as a sound, he measures in bels the energy-interval which separates it from the quite microscopic energy of a tiny vibration that he takes as his zero, and what he records is the logarithm of the ratio of the energies. Well, that may be quite clear for the mathematician, but not all musicians are familiar with logarithms.

Fortunately, all musicians can easily understand decibels without using logarithms if they compare energy-intervals with pitch intervals. The Greeks discovered a means of measuring and comparing pitch-intervals. They did so by measuring the lengths of two vibrating strings which sounded familiar intervals. They used a string mounted on a sound-board, i.e. a monochord, and under it they slipped a wedge-shaped bridge whose edge was set to divide the string into two parts. They found that when one part was twice as long as the other the notes sounded by setting each part in vibration, in turn, were an octave apart. It is known that the Greeks did not use what we call a major third for their *diatonic genus*. But if we set the bridge of a monochord so as to divide the string into two parts in the ratio 5:4 we should say that the notes sounded by setting each part in vibration, in turn, were what we call a major third apart. The Greeks, and musical theorists for centuries after them, always thought of intervals in terms of *lengths* of vibrating strings in this way; but ever since Galileo's day men have known about the *rates* of vibration of strings, as well. If a string is divided in the ratio 2:1, so as to sound two notes an octave apart, the shorter part will vibrate twice as rapidly as the longer part. Simi-

larly if a string is divided in the ratio 5:4, the shorter part will make 5 vibrations in the time it takes the longer part to make 4 vibrations, or 10 vibrations while the longer part makes 8. Here we discover how to understand decibels without using logarithms.

Think of two notes 3 octaves and a major third apart. The first octave doubles the rate of vibration of the starting note. The second octave doubles it again. The third octave doubles the result once more, making it vibrate 8 times as fast as the vibration of the starting note. The major third increases the rate from 8 to 10 as we have just seen. So a note 3 octaves and a major third above our starting note will vibrate 10 times as fast as the starting note. 'Hallo', the musician would say, 'the interval of 3 octaves and a major third reminds me of a bel, which represents a tenfold increase in the energy of a sound-vibration'. And he would be quite right. He would no doubt remark: 'A bel must be a considerable energy-interval. No wonder the scientist divides his bel into tenths, which he calls decibels'.

The musician can likewise divide his large pitch-interval of 3 octaves and a major third into 10 smaller pitch-intervals, all the same size. In each octave on the piano there are 3 major thirds, so in 3 octaves there are 9 major thirds. Adding the extra major third, we find 10 major thirds in the musician's 'large pitch-interval'. True, the major thirds on the piano are all tempered thirds, a trifle larger than a true major third (ratio 5:4), but the difference is so small that, for present purposes, we may ignore it. Each of these 10 major thirds corresponds to a decibel. The large interval of 3 octaves and a major third, which contains 10 major thirds, denotes a tenfold increase in the rate of vibration; the bel, which contains 10 decibels, denotes a tenfold increase in the energy of vibration. Decibels are as easy as that. They are just simple arithmetic. If we increase some existing energy by 3 decibels, it will be like raising some existing pitch by 3 major thirds. That will raise the pitch by an octave, i.e. double the rate of vibration. So 3 decibels will double the energy of vibration. Twins screaming together will increase by 3 decibels the energy of the air-vibration caused by the screams of a single infant.

Here are some more examples for the arithmetically minded. Two octaves increase the rate of vibration 4 times, and they contain 6 major thirds. A major third added above one or more octaves always increases the rate of vibration in the ratio 5:4; so 7 major thirds will increase the rate of vibration 5 times. Consequently 7 decibels will increase the energy of vibration 5 times. Quins screaming together increase by 7 decibels the energy of the air-vibration caused by the screams of a single infant. Again 9 major thirds are equal to 3 octaves and therefore increase the rate of vibration eightfold. So 9 decibels will increase the energy of vibration eightfold. Now combine these results. A total of 16 decibels

(7 + 9) will increase the energy fortyfold (5×8). That may not seem very important. Perhaps it will seem more important when we proceed, in

the next article, to find out what a *phon* is and what Stokowski is doing when he records the loudness of his orchestra in *phons*.

The Musician's Bookshelf

'The New Opera Glass: or Opera as she is Wrote.' By Fr. Charley, with an introduction, notes and additions by Robert Elkin

[Sylvan Press, 5s.]

I have two grudges against Mr. Elkin. For many years the possessor of an authentic 'Charley' has prized it for its rarity, and the fun of reading it has always been heightened by the sense that few could share it. Now Mr. Elkin comes along and hawks it in the market-place for a paltry five shillings; we admire his enterprise but are bound to regret that we can no longer excite the envy of our friends by producing 'Charley' when the conversation flags. My other grievance is small type, for which Mr. Elkin may not be to blame. Surely the Sylvan Press has failed to estimate the responsibility, the glory of its mission. Burning words such as Charley's should go forth in stately Pica or even Great Primer, not in puny, eye-destroying Brevier.* Let there be a new edition, fairly soon (the public should see to that); and let it be in readable type.

For those who know not Charley, here is the story. About seventy years ago a Leipzig firm issued a small book entitled 'The New Opera Glass' in which the plots of some ninety operas were summarized, the author being a competent writer of English. Towards the end of the century a certain Fr. Charley took over the editorship and added twenty-one plots in an English the like of which you will not meet elsewhere:

THE CLOCK OF THE EREMIT.

First act: Leasehold. Georgette, wife of Thibaut, a rich farmer, singing a provençal song. Thibaut is coming quickly: Villar's dragoons are coming. All womens must hiding her.

TURANDOT.

Second act: Turandot is happy: Kalaf has loosed all her riddle and she hopes now to get him als bridegroom but Kalaf gives non himself such a riddle, which has to loose Turandot, to tell him his name and his native.

Charley's twenty-one plots have been reproduced by Mr. Elkin, who adds a preface and some notes on the abstruser points of the text. He also adds four 'Charleys' of his own composition, and does not say which they are. Of course we who know the true from the counterfeit shall not give his game away. We may scarcely even judge whether his game is a good one, or whether his imitations of the master are successful. That could be decided only by tests from which we are barred. But one cannot help thinking that Charley in his inspired moments is inimitable. Who would bring the cur-

tain down with Medea 'flying through the air upon a wagon volcanic'; or Pasquale in his hour of appeasement 'granting Ernesto a annually supply'; or six characters forming up in 'happies coupled pors'? The last occurs in Taubert's 'Cesareo', which is after Shakespeare's What you Like. What emulous student of Charley's genius would think of Osmin's 'bersting for angre', or 'all troubles are vainless' or 'Toreador be careful'?

In the original Charley each composer is introduced by a short biography. Nine of these biographies are written by Charley himself, but with a somewhat restrained fancy; so Mr. Elkin has not included them in the reprint. This enables a generous reviewer to hand out a sample of what remains. For instance, a note on Boito:

B. 24 February 1942 at Padua, pupil of Mazzucato on the conservatory at Milano. Undertook travels to Paris, Germany and Polen and made friendship with Richard Wagner's musical principles. His opera 'Mefistofele' received (1868) a very inferior success, but afterwards, 1875 she gained, after some alteration made by him, a very respectfully success, and now she has made a good way near and far. Two other operas 'Hero and Leander' and 'Nero' are till now not still known. He wrote also, being a famish poet, the textes to Verdi's 'Otello' and 'Falstaff'.

Yes, there are good things in 'Charley' that the despoiling hand has spared. Many of them are happy misprints in the otherwise 'straight' parts of the book. Moreover, the straight author has his own little drolleries; it is not Charley who speaks of a 'battle with the revolting peasants', or 'a girl of eminent beauty against her will'; or who attributes to Goldmark a 'forced piquant violin-concert'. This review seems to have transferred itself to the wrong book; but it only goes to show that we Charley-owners have our small compensations. Elkin needs no review. It is all solid gold, but for four pieces of plate; and it will give unsullied joy to all who possess a magnifying-glass.

W. McN.

The B.B.C. Hymn-Book (with music)

[Oxford University Press, 12s. 6d.]

This hymn-book has been compiled mainly for use in the studio services, particularly in the Daily Service. A secondary purpose is to provide a hymn-book for church use. Some hymns, therefore, are included which will not be heard from the studio; such as those for weddings, christenings or funerals. The arrangement of the book is clear and logical. It is divided into four sections: (1) Hymns (subdivided under headings 'God', 'The Church of God', 'Christian life and duty', 'Times, seasons, occasions'); (2) Metrical Psalms; (3) Bible paraphrases; (4) Choir Settings. These

* Scarcely bigger than this footnote.

choir settings, many of which the compilers suggest could be used by competent choirs as anthems, seem a little unadventurous, since, with the exception of some half dozen they are not in any sense anthems, but are hymns.

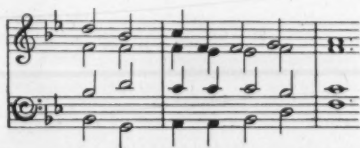
When one turns to the list of composers it is a little disappointing to find that among living composers of high rank only Vaughan Williams is represented. There are, of course, a number of names of English musicians; men who are distinguished, respected and, in their different ways of music making, highly accomplished. But they are not primarily composers.

Surely an opportunity has been missed here. The B.B.C. has great resources and a great public of listeners; it has therefore both great opportunities and great responsibilities. At any Daily Service the congregation of listeners must be vastly greater than that of the largest cathedral. Why not, then, have given them the chance of hearing music by our leading English composers? How much it might have strengthened the musical content of the book if the names of Britten, Howells, Walton, Tippett, Rubbra, Rawsthorne, Wordsworth, had been included. And this list, chosen at random, could be added to.

Moreover, it might have been that some of these composers, if they had been included, would have thrown a bridge here and there across the gap that divides the technique of twentieth-century composition from the technique of hymn-tune composition, which remains, almost invariably, resolutely nineteenth-century. No one wants an atonal hymn-book which would be, as has been said recently, a horrible thing. But hymn-tune composers might sometimes catch a whiff from the outer world, and gather, for instance that consecutive fifths have been floating about for some time. Is it necessary to juggle out of them in this uncomfortable way as is done more than once?



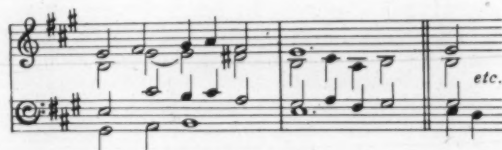
This is an organ part; and who minds about consecutive fifths in organ parts? Why not have the fifths, as Gordon Slater has them in his good tune *St. Botolph* (320). It is true that once, for one bar, one finds a doctor forgetting his doctorate and writing:



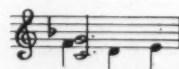
A pleasing fragment. Such dissonances might have appeared more often.

Looking through these new or unfamiliar tunes with sympathy and with the realization that their composers have taken great trouble over writing them and have produced many that are good or charming or original, one yet feels that over many

of them there hangs a suspicion of miasma from the harmony book. One can catch an echo of that distant and dismal injunction 'harmonize this tune in four parts, adding passing notes'. There are, of course, passing notes and passing notes. There are Bach's which, in his harmonization of chorales, are often the very life-blood of the music. And there are others which merely pass, and in so doing add no more interest to the musical texture than would the trite phrase 'any time you're passing, pass' to a dialectical argument. Many hymn-tunes might be improved if their composers would put them aside after writing them and then, after a little time, return to them again and relentlessly cut out every note that was not essential. In particular this operation might be applied to the last notes of lines, where composers so often seem afraid to let the rhythm stand still for a beat or two. Surely this sort of 'filling up' merely weakens a tune:



(The second of these is an organ part.) And need there be so much of this:



at the end of lines? It is a closure for which the compilers seem to have a particular affection. For instance, Stanford has it imposed on him three times in a reharmonization of the tune *Engelberg*, which he wrote for the 'For all the saints'. This is a fine tune that has been displaced by a finer one. It seems a pity that it could not have been given in its right key with Stanford's descant and organ part. The compilers have found words that fit the tune well; the words, however, are one verse too short to carry Stanford's music. With one more verse added, or with the repetition of one verse (the last verse might have begun as well as ended the hymn) we could have had the music as Stanford wrote it instead of this rather mangled version.

All this may seem rather carping criticism, and it would be quite wrong to give the impression that this is not in many ways a fine book. Certainly great thought and much scholarship have gone into its compilation. Prof. Stanton has carried out a heavy task both as editor-in-chief, and as principal hymn-tune contributor. He provides a diversity of tunes. He is at his best, perhaps, in his simple tunes such as *Lichfield*, *Ready Token*, *Linton*, and the beautiful modal tune *Sparshott*, which is a choir setting.

Dr. Thalben-Ball has a light touch, and the ability to write tunes that sound fresh and spring-like such as *Jubilate Deo*, *Vigil* and *Sirius*. This last dances along happily, though the organ part (it is a unison tune) seems rather cluttered up with notes. The Director of Music of the B.B.C. has two good tunes, and there are a number from C. V. Taylor whose *Sheldonian* can be picked as being a fine tune. Several by the late W. H. Ferguson are included. He had the knack of writing swinging tunes that must have appealed to the boys for whom he wrote them, and it is good to find them here. But a friendly hand might have been found to prune the exuberant organ parts of his unison hymns.

The Victorians, Dykes, Stainer, Gauntlett and others appear, though less frequently than in many books. It is satisfactory to find Gauntlett holding his place since he was, in an unassuming way, a model hymn-tune writer. *University College* to 'Oft in danger' still sounds fresh, and it is still a pleasure to sing it. Dykes's beautiful *Dominus nos regit* is here for 'The King of love' with *St. Columba* as a second string. What a poor tune this latter is, and how tiresome to sing, with its flagging, limping rhythm! Why does it always get into hymn-books? Send it back to Ireland where it came from.

There are a number of Chorales harmonized by Bach, many of which have not appeared in other hymn-books. There are some beautiful tunes here, and one knows that they will be beautifully sung by the B.B.C. Singers. It is a mistake, though, to include the last Passion Chorale from the *St. Matthew Passion*. This is too beautiful to be taken from its context. The effect of its closing harmonies depends on their being heard once only. In the hymn-book the Chorale has two verses.

Perhaps the most satisfying section of the book is that of Metrical Psalms. It is an excellent plan to have these together instead of scattered about. Both as to words and tunes there is something clean and hard about these hymns. They are not over-elaborated or made to sound pretty; they are indeed, as to most of them, models of what hymns should be. As has been mentioned, the final section, Choir Settings, is really mostly a setting of hymns that are more suitable for choir than for congregational singing. The compilers, since they suggest that anthems should be chosen from this section, might have gone a little further and provided more settings that actually were anthems. But it is possible that they felt that to do this would be to go outside the scope of a hymn-book.

The book is well printed and produced and, as all good hymn-books should, it lies flat wherever it is opened. The indexing is excellent. There is a list of hymns for use in procession; an index of Scripture passages, and, most unusual, an index of original first lines of translated hymns which ranges through Greek, Latin, Chinese, Russian, Swahili and other languages. Like all hymn-books, this has a character of its own, and no doubt it will be widely used, and win the devotion of many. And this it deserves. If it had been more venturesome in the inclusion of modern hymn-tunes, it would have been an even better book than it is.

HEATHCOTE STATHAM.

'To Be a Professional Musician.' By Charles Proctor

[Methuen, 10s. 6d.]

'Do's and Don'ts for Musicians.' By Alec Rowley

[Ashdown, 3s. 6d.]

'Fifty Years of Song.' By Peter Dawson

[Hutchinson, 15s.]

These volumes could be described as a three-part course in professionalism—Mr. Proctor compiling wayfaring facts, and adding a few shrewd opinions: Mr. Rowley informally throwing out his friendly tips from a life's experience; and Mr. Dawson genially telling, at seventy, 'how it's done', and providing yet another chapter for that humane history of music which is so far from completion, and of which so many would-be historians never see the need.

A great deal of Mr. Proctor's short book is taken up by particulars of the work of the chief institutions. He usefully mentions Morley College and Toynbee Hall, where tuition is so cheap, gives the rates of M.U. pay for orchestral players, and lists (but incompletely) musical magazines. Apart from these compilations his own advice is not detailed, and his chapters, though ably laid out, are too slight to be of much immediate use as guidance to the would-be pro. Having myself, in distant days, essayed to be a one-man guide to our complex, highly-specialized world, I have full sympathy with other lone advisers; but a committee of experts is needed. The best attack was that in which Robert Elkin edited the work of a dozen specialists or so ('A Career in Music': Earl, 1950).

Mr. Rowley's amiability is ferro-concreted with realism: he knows all the weaknesses of our still ramshackle world, and can be rightly hard upon bad teaching, which is, in effect, obtaining money by false pretences. In a couple of dozen chapters of two or three pages apiece he throws out questions, hints, advice, remonstrance and aphorisms which some older folk might well ponder upon, as well as the young, for whom they may be considered as primarily put forth. A larger book than this might well be the result of his going farther into 'Teachers' Difficulties'; another could arise out of the brevities on 'Detail' or on 'The Small Things that Count', wherein the faith of a humanist in art is summed up: 'If you know your limitations, you will be happy, for you can then do justice to your ideals'. From a hundred aphorisms, of varied pungency, I take two: 'You can mould your audience to your thoughts'; 'Keep your best notes in focus'; and there is salty truth in 'So many would play well if their teachers would allow them to do so'.

The Australian-born Peter Dawson also offers do's and don'ts, directly and indirectly, in this very characteristic, outspoken Life, with its rather 'hard-boiled' yet happy outlook. For example, what, asks an aspirant, am I to do if I don't soon succeed in Music? Answer: have a trade to fall

back on, like Peter Dawson, who served some years in his father's iron-working business, and made his own trunk (it is still in use) when his Australian singing master suggested that he should come to England for further study. This he pursued first in Glasgow (his parents were Scots) with F. L. Bamford, and then in London with Santley, a fine benefactor, and the giver of that sovereign advice for all performers: 'Now, Peter, you're singing in front of a very friendly audience. They are going to like your voice. Go on with a smile, and enjoy yourself!' Kantorez changed his voice from bass to baritone, and would fain have aspired still higher, to make him 'the finest tenor of the age', as was possible—so he claimed; but Peter was satisfied with a range from low E flat to tenor A.

In the first war he became a private in the Australian Army; afterwards the record is one of almost monotonous success all over the world, in the heyday of the royalty ballad. The word 'record', indeed, in its second sense, expresses much; for Mr. Dawson has sold about thirteen million discs of his singing (at a five per cent royalty). He himself—his personality—has sold them; people who like the kind of music he likes, and want to hear all the words (Walford Davies used him as a model for the young), feel that they need seek no further. 'Eclectic', or 'omnivorous'—so might Mr. Dawson's tastes be described. His first broadcast was of *Lieder*; he also delights in 'The Holy City'. Like the B.B.C., which he finds entirely congenial, he has 'catered for all tastes'; and variety is the spice of life.

His book is illustrated with picture and anecdote. Some of the latter are cautionary, many are cheerful, and a satirical few remind us of the rough side of life. We see Bantock happily scoring a work while Peter, a few yards away, was rehearsing songs. Oddly, whistling put the composer quite out of action. G.B., having forgotten to take overseas his score of the 'Five Ghazels', reorchestrated them from memory, producing what proved, on his return home, almost an exact facsimile of the original. Other doughty deeds are mentioned—for example the baritone Douthitt's holding a middle E for sixty seconds.

The book, written with gusto, reminds us how much more is needed for public success than good singing, a strong constitution, and optimism. Is it not part of Mr. Dawson's profitable make-up that he can claim 'there is not a flower or . . . a bird in Australia that I cannot identify'? The actual writing is sometimes faulty in its English; and 'Fritz Braza', whose disciplinary system for the Irish Army Band is well appreciated, is wrongly named (by sound, evidently). His name is spelled 'Brase'.

There is a hard, even a rather coarse side to many successful performers. Sensitiveness, though vital, is not enough. Youngsters need to learn this, if they are bent on worldly prosperity. Mr. Dawson's book will be good for them. He, never awed, has fought cheerfully with Henry Wood (of whose famous tuning parade he tells a rather cruel story); and he is very frank about Melba's tantrums. He has always been ready to tackle anything. Harry Lauder refused to believe that the music-hall Scots comedian 'Hector Grant' was

really Peter Dawson—who in later work on the halls, under his own name, found Bax's 'Rann of Wandering' a winner. Ingenious and versatile, he sang songs under four different names, using each for a distinctive type of music, set words to tunes under nine *noms de plume*, and has sung in four foreign languages, 'making a careful study with native teachers' for each essay. Working always for the most direct personal communication with his different audiences, he believes that in England songs should be sung in English.

Whether or not they remember Peter's sturdy platform stance and forthright style, readers will get from his book a clear impression of one side of the century's musical and social history, as well as a stimulating impression of an earnest, thorough, hard worker, the proud craftsman rejoicing in well-won success.

W. R. A.

'Overture and Beginners.' A Musical Autobiography by Eugene Goossens [Methuen, 18s.]

Best-selling novelists do not give piano recitals, and the achievement of fame as a conductor is unhappily no guarantee of literary ability. Sir Charles Hallé and Sir Thomas Beecham, stylish autobiographers both, must be regarded as rarities in their profession. The present book of memoirs is dull and overlong. Mr. Goossens's style is at best pedestrian; at worst, it allows him to write that his grandfather 'lost no time in renouncing his state of single blessedness' (meaning that he got married immediately). Even as a bare chronicle the narration is unsatisfactory, lacking sufficient dates to keep the sequence clear. The first performance of the opera 'Judith', for instance, is discussed at length, but the date of that event is not given. Press references are also poorly documented; and when the author does for once give a date, referring to the review in *The Times* of his early 'Variations on a Chinese Theme', he makes more than one mistake in copying the words of the notice.

Of the anecdotes which Mr. Goossens tells, some have the flavour of the gossip-column: 'Later that night at Bax's house, eating spaghetti cooked by Harriet Cohen, I . . .'. There is, however, an excellent story of a conversation with Elgar on that occasion when Scriabin's 'Poem of Ecstasy' was amazingly included in a Three Choirs Festival programme at Gloucester Cathedral:

- 'Write a Festival Mass, Eugene, and atone for this outrage.'
- 'All right, Sir Edward, but Mother Church won't approve of my modernisms.'
- 'Never mind. I'll be in Heaven by then; I'll make it all right for you! Don't forget, plenty of percussion in the *Sanctus*!'

No less delightful is Bernard Shaw's comment (to Fox-Strangways) on 'The Rite of Spring': 'Mind, I am not to be understood as condemning it, but if it had been by Rossini, people would have said that there was too much rum-tum in it.' Mr. Goossens is little concerned in these pages with

expounding his own philosophy, musical or general; he relies on the narration of events (which he takes up to 1931) to demonstrate his zeal for conducting many different schools of modern music and his advancing stature as a composer. A list of his compositions is given in an appendix, with opus numbers but unfortunately without dates except for opus 1.

The book is packed with mistakes and misprints, including 'Boris Goudonov', Honnegger, D'Oyley Carte, Lecoq (for Lecocq), and even, on one occasion, Standford for Stanford, the author's teacher. It is odd to read of Sauguet (whom Mr. Goossens invariably spells Sauget) that he 'wrote like Gounod', and odd to see the adjective 'whimsical' applied to 'The Immortal Hour'. 'A Village Romeo and Juliet' was not Delius's last opera; and the popular song was not called 'I'll be your honeysuckle if you'll be my bee' (too many b's).

ARTHUR JACOBS.

'Bibliography of Jewish Music.' By Alfred Sendrey

[Columbia University Press, \$12.50.]

'Famous Musicians of Jewish Origin.' By Gdal Saleski

[Bloch Publishing Company, New York, \$8.50.]

Long before the war Dr. Alfred Sendrey, then musical director of the Leipzig Rundfunk, began collecting material for a comprehensive book on Jewish music. This work, he informs us, is still in preparation. In the meantime he was persuaded to publish its bibliographical part separately and in a vastly extended form. He claims that this bibliography is 'the summary of our present knowledge about Jewish music', as it may well be, for any and every aspect of the subject is represented, from the myths and legends of Ancient Israel to contemporary trends, and from the music mentioned in the Bible to Mahler, Schönberg and Bloch. There are over ten thousand entries grouped under two main headings, Literature and Music, which are themselves subdivided into many heads. It is the second part which at once raises the much-debated question of what *is* Jewish music. What was Dr. Sendrey's guiding principle in the choice of works referred to? He is fully aware of the problem, rightly stressing that we have not yet succeeded (given the kind of problem, it is doubtful whether we ever shall) in establishing precise criteria, and he admits that any statement as to what constitutes style and character in Jewish music must be regarded as arbitrary and subject to error and misinterpretation. The touchstone for him is, not the composer's own intent, but the spontaneous reaction of his contemporaries and the general judgment of posterity—a perilously vague and unsatisfactory criterion which only serves to throw the nature of the whole problem into yet sharper relief. However, there can be no doubt that as a work of reference concerning the literature on the problem itself, to say nothing of the vast bibliography on musicians of Jewish

origin and descent, this publication has a value that can hardly be exaggerated. An immense labour went into its compilation, and its thoroughness and organization augur well for Dr. Sendrey's promised book, which will presumably contain a history and a critical study of this large and intricate subject.

According to the publishers' eulogistic blurb, the author of 'Famous Musicians of Jewish Origin' shows in it 'his unselfish desire to share with others the wealth of his knowledge and information'. Such rare altruism is matched by the 'rare' knowledge and information imparted to the reader by Mr. Gdal Saleski. Here are some choice bits.

On Bloch: 'His fierce intensity, his harsh asceticism, his almost dogmatic exposition of stark modern form, his relentless, almost surgical cutting away of all emotional or sentimental emanations, come out in his music.'

On Meyerbeer: '... was very superstitious. Vanity was strange to his frank and modest nature, but in one instance he showed surprising weakness: when on certain occasions he had to wear the uniform of a member of the Academy of Arts, he wore his sabre with as much swagger and pomp as if in it were sheathed the very genius of music.'

On Milhaud: 'One of the fiery and brilliant apostles of today's revolutionary musical work ... the keynote to Milhaud's character is his love and admiration of youth and of freshness in art and in life.'

On Schönberg: 'And now Schönberg embarked on the exploration of the uncertain sea of atonality. For more than two hundred years all European music had been obedient to the dictatorship of two tone families, the major and the minor. These families were related, but they listed their members, their whole and their half-tones, in different degrees of rank. So, when the family representatives joined in a harmonious chord, the difference in the distinction of rank resulted in two different sounds. The major chord was always positive, strong, affirmative, gay, cheerful, glorious; the minor chord was always a strong contrast, full of sadness, melancholy, and lamentation.'

Well, one can't say fairer than that.

MOSCO CARNER.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

- 'The Eighth Octave.' Tones and Semitones concerning Piano-playing, the Savage Club, and Myself. By Mark Hambourg. Pp. 164. Williams & Norgate, 12s. 6d.
- 'Opera Production for Amateurs.' By Harold Smet-hurst. Pp. 149. Turnstile Press, 8s. 6d.
- 'The Muse and the Fashion,' being a defence of the foundations of the Art of Music. By Nicolas Medtner, translated (with some annotations) by Alfred J. Swan. Pp. 146. Haverford College Book-store, Haverford, Pa.
- 'Gabriel Fauré, ses mélodies, son esthétique.' By Vladimir Jankélévitch. Pp. 348. Paris: Librairie Plon.
- 'In Praise of Music.' An Anthology for Friends. Compiled by John Palmer. Pp. 64. Frederick Muller.
- 'The Concertgoer's Handbook.' By Hubert Foss. Pp. 310. Sylvan Press; *News of the World*, 2s. 6d.

- 'Essential Harmony.' By Elizabeth Howard. Pp. 70. Ascherberg, Hopwood & Crew, 5s.
- 'Forgotten Musicians.' By Paul Nettl. Pp. 352. New York: Philosophical Library.
- 'In search of Chopin.' By Alfred Cortot, translated by Cyril and Rena Clarke. Pp. 261. Peter Nevill, 12s. 6d.
- 'The Story of the Performing Right Society.' By Charles F. James. Pp. 148. P.R.S., Copyright House, 33 Margaret Street, London, W.1.
- 'Paderewski as I knew him.' From the diary of Aniela Strakacz. Translated from the Polish by Halina Chybowska. Pp. 338. New Brunswick: Rutgers University Press; Birmingham: Edward W. Organ, 18s. 9d.
- 'The Victor Book of Overtures, Tone-Poems, and other Orchestral Works.' By Charles O'Connell. Pp. 615. New York: Simon & Schuster; Birmingham: Edward W. Organ, 30s.
- 'The Letters of Richard Wagner.' The Burrell Collection, edited and with notes by John N. Burk. Pp. 665. Gollancz, 42s.
- 'Pianoforte Accompaniment Writing.' By Wilfrid Dunwell. Pp. 55. Hammond, 7s. 6d.
- 'Bach and Handel.' By Archibald T. Davison. Pp. 77. Oxford University Press, 12s. 6d.

Round about Radio

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THE viewless attender upon the new Britten opera, 'Billy Budd', can naturally give but a partial impression. I find unimpressive, as a work of art, Melville's last novelette. His late philosophy is unsure, and I cannot get excited about his search for the Absolute. These metaphysics are meagre. Is the opera, then, to be vitalized as a novelette or a philosophical-psychological problem? The parable's meaning is left uncertain; so the story remains uneasy, unsatisfying, save in so far as it provides a passing commentary on social savagery induced by fear. Britten's style is harsh: but that befits the subject, on which he casts a lurid light (a Poe's perhaps, rather than a Melville's). In another aspect, the sailors' singing shows a clever adaptation of the shanty. Britten is certainly like no one else, and can make a figure or a bit of orchestration powerfully suggestive. I still feel that he tends to overdo sequential devices; the orchestra speaks a good deal in spasms; the plodding, prosaic libretto is given out in long stretches of not always convincing recitative, with which, I thought, the singers dealt most ably.

The Koeckert Quartet, new to me, played a work by Ginastera (b. 1910), lasting just under twenty-two minutes. This, which we are told is based on Argentine folk music, after the style of that sung on the pampas, is a wasteland of fiddle-tricks. As ever, one adds the rider that to the people who go on like this in song or rude instrumentation in their homes, such queer sounds may have meaning—may even bring joy. Much of this would-be poetry of the people seems imaginatively feeble: mere local-poet's corner stuff. I spare further words on an aspect (as I see it) of that supreme, boundless capacity for self-deception which is of all men's powers, the largest and most wasteful. By no means all music stewing up old airs is tiresome. Much depends on the cook. Cedric Thorpe Davie's short 'Fantasia' on Scots themes, played on St. Andrew's Day, is fully enjoyable in its clarity, rich orchestration and clever combinations; so are the shapely, resourceful variations on an original theme which Ian Whyte wrote for 'Marmion'; a neat idea to use that form for a work to be employed as incidental music for a long play. I don't remember a similar deval. Whyte, like all good Britons, can 'come the Elgarian' when he likes, but he has a vivid

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Rejoice ye sweet Spring lilies

Easter Carol for S.A.T.B. (unaccompanied)

Words by LAURENCE SWINYARD

MUSIC BY

DESMOND RATCLIFFE

London: NOVELLO & COMPANY, Limited

Brloso *f*

SOPRANO
Re - joice ye sweet Spring lil-ies, And gold - en -

ALTO
Re - joice ye sweet Spring lil-ies, And gold - en

TENOR
Re - joice ye sweet Spring lil - ies, And gold - en -

BASS
Re - joice ye sweet Spring lil - ies, And gold - en

ACCOMPT
(for rehearsal only)
f **Brloso** $\text{♩} = 116$

ff
daf - fo - dil-ies Your trum-pets blow;

ff
daf - fo - dil-ies Your trum-pets blow;

ff
daf - fo - dil-ies Your trum-pets blow; Al - le-lu - ia, Al-le-

ff
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- 'Essential Harmony.' By Elizabeth Howard. Pp. 70. Ascherberg, Hopwood & Crew, 5s.
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MUSIC BY

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Brloso

SOPRANO *f* Re - joice ye sweet Spring lil-ies, And gold - en -

ALTO *f* Re - joice ye sweet Spring lil-ies, And gold - en

TENOR *f* Re - joice ye sweet Spring lil - ies, And gold - en -

BASS *f* Re - joice ye sweet Spring lil - ies, And gold - en

ACCOMP'T *f* **Brloso** ♩ = 116
(for rehearsal only)

ff daf - fo - dil - ies Your trum - pets blow; _____

ff daf - fo - dil - ies Your trum - pets blow; _____

ff daf - fo - dil - ies Your trum - pets blow; Al - le - lu - ia, Al - le -

ff daf - fo - dil - ies Your trum - pets blow; Al - le - lu - ia, Al - le -

REJOICE YE SWEET SPRING LILIES

Ye birds new car-ols bring, And let all crea-tures sing On

Ye birds new car-ols bring, And let all crea-tures sing On

lu-ia! Ye birds new car-ols bring, And let all crea-tures sing On

lu-ia! Ye birds new car-ols bring, And let all crea-tures sing On

earth be-low Al-le-lu-ia

earth be-low Al-le-lu-ia, Al-le-lu-ia!

earth be-low Al-le-lu-ia, Al-le-lu-ia!

earth be-low Al-le-lu-ia, Al-le-lu-ia!

REJOICE YE SWEET SPRING LILIES

mf Now is the year's a - wak-ing, And Spring's *cresc.* new

mf Now is the year's a - wak-ing, And Spring's *cresc.* new

mf Now is the year's a - wak - ing, And Spring's *cresc.* new

mf Now is the year's a - wak - ing, And Spring's *cresc.* new

mf *cresc.*

f life is mak - ing All things re - joice.

f life is mak - ing All things re - joice.

f life is mak - ing All things re - joice. Al - le - lu - ia, Al - le -

f life is mak - ing All things re - joice. Al - le - lu - ia, Al - le -

f

REJOICE YE SWEET SPRING LILIES

mp *cresc.*
O'er death shall life pre - vail; The ris - en Christ we hail With
mp *cresc.*
O'er death shall life pre - vail; The ris - en Christ we hail With
mp *cresc.*
lu - ia! O'er death shall life pre - vail; The ris - en Christ we hail With
mp *cresc.*
lu - ia! O'er death shall life pre - vail; The ris - en Christ we hail With

f *cresc.*
heart and voice. Al - le - lu - ia
f *cresc.*
heart and voice. Al - le - lu - ia, Al - le - lu
f *cresc.*
heart and voice. Al - le - lu - ia, Al - le - lu
f *cresc.*
heart and voice. Al - le - lu - ia, Al - le - lu
f *cresc.*
heart and voice. Al - le - lu - ia, Al - le - lu

ff *senza rall.*
ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!
ff *senza rall.*
ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!
ff *senza rall.*
ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!
ff *senza rall.*
ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!

ended in contentment when Carl Dolmetsch (recorder) and Joseph Saxby (harpsichord) played Loeillet, Handel, Telemann, and a bright suite by Antony Hopkins. Dolmetsch is superb in technique and taste. All who play ornamented music of this age should study the clarity of his treatment of this important element of finesse.—Prokofiev's fifth piano concerto (just over twenty-four minutes) was played by Kendall Taylor with the Liverpool P.O. (Rignold). We were told that, though nearly twenty years old, it had been played here only once before! It is gritty music, with but mildly wry harmony. The composer works stolidly, and too hard. The penultimate movement has a good sombre exploratory stretch, but the total effect of so much scratchy writing is disappointing.

Madga Longari played a fresh programme—Montani's 'Fantasia', Kabalevsky's third sonata, and Reutter's variations on 'Komm, süßer Tod'. Montani (born in 1895) writes a shapely, forthcoming, light romantic piece; Reutter (b. 1900), opera composer and pianist, is, as we say, 'very Teutonic', without making much impression, and Kabalevsky is a bit on the heavily romantic side with sentimental, bantam-weight music employing some Lisztian diversifications.—I wonder what is the impact, upon newcomers, of Walton's 'Belshazzar's Feast'; this now seems, to those who grew up with it, a survival into the Thirties of the large-scale, even grossly sensational style, with ballet-and-film implications, to which the previous decade had accustomed us. We were getting hardened. Apart from the difficulties, later, of providing the large force demanded, it seems unlikely that we shall hear many more such bold essays. For myself, I am not sorry; the type never seemed to me very valuable, as either culmination or breeding-ground.

In a faint hope of seeing improvement, I venture to express again the hope that the Third will try to keep to the advertised times. 'Billy Budd' was a striking instance of discrepancy; but there might well be special difficulty in fixing the timing for a new opera. It is annoying, when one takes trouble (as a busy person often has to do) to be in at what should be the start, to find someone—it always seems to be one of a few lecturers too frequently heard for my taste—in the middle of a talk. There is no knowing how near his end he may be, and one has to hang on impatiently hearing, as pretty often in B.B.C. talks, ideas one doesn't like, and so coming to one's chosen programme slightly frayed. And couldn't we have more variety in talkers? As with some singers, the Corporation seems to put them on largely because they are handy and reliable, and won't do much damage,

Once again the County Borough of Bournemouth is to be congratulated on the generous help given in the musical education of its young people. The booklet of programme notes of the fourth series of Children's Concerts given by the Bournemouth Municipal Orchestra (Charles Groves) takes the form of a course of musical appreciation for schools. Illustrations and text are simple and clear. Mr. Noel Hale, organizer of instrumental music to the Bournemouth Education Authority, is again responsible for this useful work.

any way—though some of them do a bit, to one's temper.

Moeran's 'Overture for a Masque' is a gorgeous bit of pageantry at its British best. Rarely do we excel there. Trumpet-carolling, with Delius-like quietness, are cleverly blended.—We had Aaron Copland's popular 'Quiet City', written to illustrate a scene in a play—a bit laborious in its diatonic harmony, but likeable enough as a night-piece suggesting loneliness; and his 1948 clarinet concerto (Neel Orchestra and Thurston). The scoring is for strings, harp and piano, in one movement (sixteen and a half minutes). An introductory slow section, very sweet, leads through a longish rhythmic cadenza to jaunty, whimsical writing, in a mildly jazzy style, which in its rather shrieky course I found unconvincing and tiresome.

Casella's 'Partita' for piano and orchestra was delightfully thrown off by Marcelle Meyer, with the Northern Orchestra (N. del Mar). Of the three movements, 'Sinfonia', 'Passacaglia' and 'Burlesca', lasting half an hour, the second is much the best. The work as a whole is not a happy example of the composer's art. The finale, which has sufficient panache, is like the more plebeian snook-cocking of a Stravinsky slightly *manqué*—another hangover from the towed Twenties.—A series of programmes contrasted works by Hindemith with classics: e.g., a viola sonata by W. F. Bach, and Hindemith's no. 4 (Herbert Downes and Mewton Wood). In such writings the contemporary seems to me a sort of semi-consequential Fauré, finding mellow serenity in a preface, and following with a dainty flashing excursion. You can guess some, but by no means all of the moves. His bustles and forays are not always convincing, however. Some pale aura of the Twenties o'erhangs them.—Grace Williams, 'Sea Sketches': even so inspissated a sea-fearer as I am can enjoy these clever, crisp evocations, inward and evocative, raising sails which are easily distinguishable from the press (perhaps, over-press) of music's ocean-going traffic.—A Bax sixty-eighth birthday programme brought the octet for strings, piano and horn (1934). No one has explored fascinating combinations more ably. His sterling lucidity of craftsmanship is always backed by a warm, rounded emotional life. Romance is his guiding star. Hearing such pre-war music, one thinks with pain of the war against Romance that still goes on. It seems to be concentrated in such works as Fricker's op. 13, a 'Concertante' for cor anglais and strings, which Leonard Brain played with the Jacques Orchestra (J. Pritchard): eight minutes of grim, groping, grinding music, in which I could take no pleasure. The composer, I am sure, knows where he wants to go, but that road is for me a *via dolorosa*.

The Queen Elizabeth of Belgium International Musical Competition which will take place in May 1952 is for pianists. Applications for entry must be received by the Director before 31 January and competitors must be not less than fifteen and not more than thirty years of age on 1 January. Particulars may be had from the General Management of the Competition, at the Palais des Beaux Arts, Rue du Baron Horta 11, Brussels.

Gramophone Notes

Decca: Long-Playing

Bliss's Second String Quartet

When this work was performed by the Grillers at last year's Edinburgh Festival a noteworthy critical occasion was somewhat hidden in the mass of events. In our report it was described as 'the tense, exploratory imaginations of a man grown-up and still growing'. What the miniature score (Novello, 5s.) and the Decca long-playing disc do not reveal is any sign of old age. Nerves are taut and quick. Action is springy, and the composer's determination to write just the notes he wants to suggests a young man's obduracy rather than a veteran's studied precision. The music is fast-moving not only in its speed of finger and bow but in its motion of thought. One seldom meets a more rapid fire of points to notice. If the composer's technique of utterance is to achieve its first purpose, which is to get these things noticed, then the listener's attention must be strung to a higher pitch of alertness than most of us are prepared to maintain for long. Listening to the Grillers' performance on the record one relapses for short or long stretches into an awareness of the style rather than of what it brings, a style composed of headlong events, momentary, exact, and arresting in their quick following. Bliss is indeed a hard taskmaster, not only to his listeners, but to his players. When the Grillers set out to record the work it must have been with the hope, rather than the certainty, that they would get through certain passages as an unbroken four-piece performing unit. They did get through, marvelously. The question may arise whether the players are speeding beyond their instructions; but a comparison acquits them. In the allegro part of the first movement they play 31 and 29 bars of 3-4 time in the first two half-minutes. Bliss asks for 72 bars a minute. And here, from the Scherzo, is a sample of what he exacts of players and listeners at that kind of pace:



No concession here to centuries-old 'string style', the principle being that the modern manipulator of strings and a bow can play anything; and he does. Let me add that having gone through the work about seven times I have overcome the desire to have it slowed down a bit. 'This', I feel, 'is the pace at which I am accustomed to hear it'.

The second movement is the one that has most to reveal on gradual approach. Remote, and a little unaccommodating at first, it goes through the motions of an expressive adagio with a kind of strain that becomes less noticeable as the ear adjusts itself; and by the same process the emotional front outlines itself more clearly. Whether you believe in it or not, there is no questioning the poised thought and sensitivity of the writing. Few modern slow movements are so finely pointed. Something of the same feeling emerges, perhaps more warmly, from the opening cantabile of the fourth movement. The remainder of this highly-wrought quartet work depends on one's capacity for alert listening and perception of the new things which a string quartet can do. (LX 3038.)

Conradin Kreutzer

Here is a composer of little fame who is known chiefly as 'the other one'; that is, he is not the dedicatee of Beethoven's 'Kreutzer' sonata. Dictionaries give his dates (1780-1849) and mention his works, which are mostly operas. But the performing world has little to do with him, except by way of momentary disinterment. If he comes under notice at all, it is on some kind of Third Programme ticket, a form of entry to which neither Decca or L.P. appears to have any objection. The six-movement divertimento known as Grand Septet in E flat, op. 62, is quite a find, for its most important movements, the first and last, are excellent within their sphere of discreet style and modest inspiration. From beginning to end the music is marked by the utmost refinement, elegance, taste, propriety, and lack of original themes. Melodies are of the ready-made order such as any fairly observant composer of the period could produce from stock without having to think; a deficiency that counts for less and less in the course of the opening Adagio-and-Allegro and the final Allegro vivace. In each of these sonata-form constructions the composition, as such, is quite first class, and the ways and means and bits-in-between are unfailingly lively and clever. Further, the music is beautifully scored. Movements two to five are amiable enough, but one does not greatly seek their better acquaintance. Seven members of the Vienna Octet (violin, viola, cello, bass, clarinet, bassoon and horn) give a performance that would have been worth recording for its own sake. (LXT 2628.)

Bloch's Piano Quintet

After running through LXT 2626—but stay, does one 'run through' so big and significant a work as that? After that stirring experience, then, I brought out the old recording by Pro Arte and Casella in order to test the claim of the microgroove to give everything. Perhaps, at 78 r.p.m., I detected a slightly fuller, more characteristic, string tone, and a mellower piano. But I should not undertake to differentiate a dozen samples at haphazard, with no clue as to which is who. The style of performance gives nothing away, for the Chigi Quintet, like the other team, are masters. Besides, while

trying to estimate the recording, I should soon be giving my whole attention to the music, for, as I said before: 'You cannot listen for half a minute without having your attention arrested by some striking effect of theme, harmony, colour, rhythm, bravura, or of musical significance that has no category; and in addition to its fine moments the work contains some of the most powerful cumulative passages in modern music. The final impression, however, is one of sustained and intense emotional utterance, enforced by the vividness of its presentation. . . . The slow movement is one of the finest and most deeply expressive in modern music; and the finale is its fitting sequel.' No need to modify any word; rather does the work gain in intensity and vitality after these added years of contemporary-music frustration.

Liszt's Sonata in B minor

We Grade III pianists probably look in the wrong places for proof of a virtuoso's skill. For instance, in Liszt's sonata the most staggering thing, for us, is the way the fellow thumps out those four-fingered octaves at quaver 400 and gets them right, as far as one can judge with all that noise going on. Yet to the technical upper classes these gymnastics may be a nice restful interlude compared with what goes on a page or two earlier or later. However, on LX 3062 (ten inch) Nikita Magaloff seems perfectly at home in both the big octave passages, and he makes good going in most of the other stressful pages. Altogether he comes out as the sort of pianist who ought to be playing this work. One place where he loses effect is the vigorous working-up thirty to twenty bars before the big pesante and recitative. Left-hand action being a quaver in front of the beat there is a special call for precise and indicative timing; and Magaloff gets too excited to bring it off clearly.

Frank Martin

We seniles who refuse to swallow every modernism whole and are consequently accused of bodily and mental decay have a store of answers to throw back when we feel inclined. They consist of modern works that are full of assured purpose, craft and meaning, of life born of a personal idiom, of advanced thought that springs from something worth thinking about, and, in sum, of a musical vitality that keeps them fresh, absorbing, moving or entertaining whenever they turn up in the course

of years. Let us name a few, and suggest that if it be a sign of backwardness to enjoy and admire Vaughan Williams's sixth symphony, Bloch's piano quintet, Walton's and Bartók's violin concertos, and 'Peter Grimes', then it would do some of our ardent young progressives a bit of good to turn backward in our direction and win our senile approval by composing works of a similar kind. That counter-attack was prompted by hearing a work by Frank Martin, of Switzerland, on LXT 2631. His *Petite Symphonie Concertante* for harp, harpsichord, piano and two string orchestras does not measure itself in stature with the great things named above; but it joins their rank by the quality of its modernism. Here are assured purpose, craft and meaning; and here, too, a creative sense of style, with much ingenuity. Martin has no restricting taboos. He uses clashing harmonies and common triads, the atonal and the diatonic, anything that serves his invention of the moment. And to us seniles there is more of progress and the contemporary spirit in this open technique than in the confined systems by which some young, or middle-aged, moderns display their freedom of mind. There is no need to annotate the work here; it will do that itself for anybody who acquires this valuable disc, the other side of which is good fun too. The *Petite Symphonie* is played by the Orchestre de la Suisse Romande under Ansermet.

'Le baiser de la fée'

On the other side of LXT 2631 the same orchestra and conductor give a selection from Stravinsky's ballet 'Le baiser de la fée', bringing fragrant echoes from the thirties at Sadler's Wells. The music is after, or based on, Tchaikovsky. Anybody who is up in the piano music will recognize familiar snatches but will not know whether he has spotted every quotation. It does not matter. Even amid this diatonic and romantic harmony the music-making is Stravinsky's very own; not a passage in it that could have come about without his peculiar 'difference'. Odd bits, brilliant bits, clever joins and surprises, sheer beauty: everything is ingenious, characteristic and charming. I foresee that next time I am put out by Stravinsky's naughtiness a few minutes of 'le baiser' will restore good humour.

W. McNAUGHT.

'Il Mondo della Luna'

'Life on the Moon' was the title under which the London Opera Club presented this opera by Haydn on 8 and 10 November. (The title used a few years ago in New York, 'The Man in the Moon', was snappier, if less strictly accurate.) The Scala Theatre provided a more capacious stage than the Fortune Theatre, which has housed most of the Club's previous productions. This appears to be the first Haydn opera seen in London since 'Lo Speziale' was given in 1925; and as it was not long ago that a well-known British conductor wrote to a London newspaper that 'Haydn wrote no operas', it was doubtless well that we should be reminded of the contrary.

Not, unfortunately, that this opera gave any revelation of a dramatic gift comparable to Mozart's—or even to Cimarosa's, as shown by the Club's past presentation of 'Il Matrimonio Segreto'. The present opera has highly agreeable music, and that is all. The

plot concerns a silly old man who is lured into believing he is on the moon, as a ruse by which his daughter can be happily matched with her lover. Goldoni, the author of the libretto, was not even mentioned on the Club's programme, and the musical performance followed a considerably altered modern German version. A pity, surely, not to have used Haydn's authentic text.

Douglas Craig, who translated the libretto with Ernest Urbach, produced the opera delightfully. The female parts were insipidly sung on the first night, but Ian Wallace, Roderick Jones, Raymond Nilsson, and Alexander Young brought a gratifying accomplishment to their parts. Mr. Young, as a know-all servant who sometimes even suggests Rossini's Figaro, was especially successful. The Kalmar Orchestra, with John Pritchard conducting, sounded insufficiently rehearsed.

A. J.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Distribution of Diplomas

The Distribution of Diplomas will take place on Saturday, 19 January at 3 p.m. in the Organ Hall. The President will give an address and Dr. Harold Darke, M.A. (organist of St. Michael's, Cornhill), will play some of the pieces selected for the July 1952 examinations:

- | | | |
|--|---------|---------------------|
| 1. PRELUDE in B minor | | } <i>Bach</i> |
| 2. CHORALE PRELUDE 'Allein Gott' | | |
| 3. CHORALE AND VARIATIONS 'Sei gegrüßet, Jesu gütig' | | |
| 4. CHORALE PRELUDES: | | |
| (a) 'O Gott, du frommer Gott' | | <i>Karg-Elert</i> |
| (b) 'Old 104th' | | <i>Parry</i> |
| 5. CHORAL No. 3 in A minor | | <i>César Franck</i> |

Admission free; no tickets required.

Organ Practice

From 21 January to the end of March the charge is 2s. per hour (members only). All reservations must be paid for at the time of booking.

Choir-Training Examinations, May 1952

The Syllabus may be obtained on application to the College.

J. A. SOWERBUTTS
(Hon. Secretary).

MISCELLANEOUS

Music in Church: A Report of a Committee appointed in 1948 by the Archbishops of Canterbury and York

This is not merely a revision of the 1922 Report. Conditions have altered considerably since it was issued and the 1948 Committee found that amendment of existing recommendations would by no means meet the Church's present requirements, and for all practical purposes 'Music in Church' may be regarded as a new Report. Of the sixteen chapters into which the Report is divided one is devoted to the needs of cathedrals and large parish churches: the Committee's chief concern is, however, with the 'music and worship in the ordinary parish church, the singing of the people, and the task of the clergy, organists and choirmasters, who are facing new problems, which bring added perplexities'. In the first chapter the sound principle is stated that 'whenever music is used in a service in church, it is used because it fits the liturgy of the Church, and gives richer expression to the worship which it embodies. Where speech is more fitting, the use of music is clearly wrong'. The chapter dealing with the Psalms and difficulties of both Anglican and Plainsong methods of chanting suggests among other things that psalms should be read except where a trained choir is available to sing them. Few church musicians will disagree on this but it will need a bold spirit to introduce such a measure—most congregations consisting of inveterate singers of psalms, dauntless and quite unaware of difficulty. 'Unaware of difficulty'—the phrase applies to the singing of many choirs where those in charge of the music, though well-meaning and enthusiastic, are untrained. The paragraph quoted above from Chapter I goes on 'where music is fitting, but ill-prepared or too difficult of performance, its use cannot be said to assist its true purpose'. Who is to tell these good people that the music they are singing is too difficult for them? The R.S.C.M. has done and is doing good work in guiding choirs and their masters, but they can give advice only if invited to do so. The Committee recognizes the need for one psalter (there are far too many in use with differing views on pointing) 'pointed on simple lines and "speech-rhythm" principles, which should be universally adopted throughout the Church of England'. A 'conservative revision' of the psalter is recommended which would correct the 'more obvious obscurities'.

Other subjects dealt with are 'The Present Situation', in which the difficulty of finding competent organists and masters, boys and men for the choir is discussed (in a later chapter the complete substitution of women for boys is deplored), 'Morning and Evening Prayer', 'The Holy Communion', 'Processions', and of course the age-old, ever-present problem of 'Relations of Organists and Choirmasters to the Ecclesiastical Authorities'. This chapter points out at the beginning

that the 1922 Report dealt fully with the subject making 'a number of recommendations, few of which have been carried out', and others which the present Committee feel they cannot support. There is apparently no solution and relations remain 'delicate'.

Clergy, organists and choirmasters and members of congregations will all find helpful suggestions and matter for thought in the new Report which is priced at five shillings and published by the Church Information Board, Church House, Dean's Yard, Westminster.

St. Cecilia's Day Celebrations

The Cathedral, Bury St. Edmunds: St. Edmundsbury and Ipswich Bach Choir (E. Percy Hallam) with the Boyd Neel Orchestra and Paul Steinitz (organ).

Holy Trinity Church, Broadstairs: A recital of choral and organ music by British composers.

Whetstone Parish Church: An organ, piano and choral recital by Joan Wake Cleveland (organ), Alan Clark (piano) and church choristers.

A recital of choral and organ music was given on 23 November in St. Mary's Cathedral, Edinburgh, by Dr. Robert Head and the Cathedral choir. The programme included Bach's Toccata and Fugue in F, Harwood's Sonata in C sharp minor, motets by Stanford, Greene's 'God is our Hope and Strength' and Vaughan Williams's setting of the Hundredth Psalm. Ernest Mills (tenor) sang three of Dvořák's Biblical Songs.

The organ in St. Mary's Church, West Hampstead, has been reconstructed as a memorial to Mr. R. J. Pitcher, who was organist at the Church for twenty-six years. The rededication was announced for 20 December, Dr. Stanley Roper to open the organ and Mr. John A. Birch (Pitcher Scholar, R.C.O.) to give a short recital.

An anthem and organ recital was given in Hurstpierpoint Parish Church on 7 November by Mr. George Dawes and the Parish Church choir. The programme included Mendelssohn's 'How lovely are the messengers', Attwood's 'Turn thy face from my sins' and Rheinberger's Theme and Variations (Sonata no. 10).

After nearly fifty years' service as an organist and choirmaster in East Kent, Mr. G. N. Butcher, organist of Ashford Parish Church, is retiring at the end of the year.

A composite organ recital was given in the Chapel of Culham College, Abingdon, on 11 November by Messrs. J. G. Arthurs, A. G. J. Tonkin and V. S. White.

The Glasgow Cathedral Choral Society (Wilfred J. Emery) announced a recital of Christmas carols to be given in Glasgow Cathedral on 13 December with the Scottish National Orchestra. Included in the programme was Herbert Howells's 'Hymnus Paradisi'.

The programme of Music for Remembrance Day given in St. John the Divine, Kennington, by Beryl Holly (soprano), Donald Cashmore (organ) and the Choral Group included Elgar's 'For the Fallen' and Sumsion's *Te Deum*.

A series of recitals was given during November in St. John the Baptist Church, Tue Brook, Liverpool, by the Liverpool Matthay School Madrigal Group, Joan Taverner (oboe), Thomas Wess (piano), and Noel Evans (organ).

The Leicester Bach Choir (George Gray) gave a performance of the Mass in B minor on 11 November in Leicester Cathedral.

Organ recitals were given by Dr. William McKie and Dr. William Cole at the reopening of the organ in Dorking Parish Church.

Messrs. Rushworth & Dreaper are responsible for the three-manual War Memorial organ installed in Stockport Grammar School. Inaugural recitals were given during November by Dr. J. Rowland Middleton, Mr. William Hardwick, Dr. C. Laurence West and Mr. Harold Dawber.

The Freedom of the City of Ripon is to be conferred on Dr. Charles H. Moody on 21 January, the fiftieth anniversary of his appointment to the Cathedral. Dr. Moody will be the only living person to hold this honour which few people have received.

A series of Bach organ recitals was given during the term in Jesus College Chapel, Cambridge. The players were Dr. William McKie, Messrs. David Lumsden, Peter Hurford, Denis Vaughan, Boris Ord and Ralph Downes.

Appointments

Mr. George F. Whitmarsh, St. Mary the Virgin, Acocks Green, Birmingham.

Miss Margaret Burdess, Horden Parish Church, co. Durham.

Mr. Arthur Bury, St. Bartholomew's, Ewood, Blackburn.

RECITALS

(SELECTED)

Mr. Allanson Brown, St. Matthews Church, Ottawa (*three programmes*)—Toccata and Fugue in D minor, *Bach*; Air with Variations, *Felton*; Improvisation on two chorales, *Allanson Brown*; Prelude in A minor, *Krebs*; Voluntary in G minor, *Stanley*; Idylle (Sonata in C), *Rheinberger*; Homage Hymn, *Rowley*.

Mr. William Hardwick, Manchester Municipal College of Technology—Gavotte (Sonata no. 12), *Martini*; Rhapsody on Breton melodies, no. 1, *Saint-Saëns*; Suite Gothique, *Boëllmann*.

Mr. Harold Greenhill, New Road Methodist Church, Chingford—Prelude and Fugue in B minor, *Bach*; Sonata no. 2, *Mendelssohn*; Idylle, *Greenhill*; Two Trumpet Tunes and Air, *Purcell*.

Mr. G. F. Lewis, Balham Congregational Church—Prelude and Fugue in E minor, *Walmisley*; 'Rhosymedre', *Vaughan Williams*; Cantabile, *Franck*; Sortie, *Whitlock*.

Sproughton Parish Church: Mr. Michael Fiddaman—Introduction and Allegro, *Stanley*; Adagio in E, *Frank Bridge*; Reverie, *W. H. Harris*. Mr. Reginald Kell—Concerto in B flat, *Handel*; Toccata in C, *Bach*; Rhapsody in D flat, *Howells*; Gaudeamus, *Rowley*.

Mr. F. H. Dunncliff, St. Luke's Church, Redcliffe Square—Larghetto in F sharp minor, *S. S. Wesley*; Toccata in F, *Widor*.

Mr. Stanley R. Yeandle, St. Paul's Church, Addlestone—Sonata no. 6, *Mendelssohn*; Two Improvisations, *Rowley*.

Miss Jean Trevelyan, All Saints' Church, Hertford—Prelude and Fugue in A minor, *Bach*; Elegy, *Thalben-Ball*; Plymouth Suite, *Whitlock*; Toccata, Fugue and Hymn (Ave Maris Stella), *Flor Peeters*; Lied, Toccata, *Vierne*.

The Liberal Jewish Synagogue: Dr. O. H. Peasgood—Concerto in B flat, *Handel*; Prelude and Fugue in B minor, *Bach*; Humoresque, *Yon*; Toccata in D minor, *Reger*; Carillon-Sortie, *Mulet*. Mr. Felton Rapley—Pastorale, Divertimento, *Whitlock*; Prelude and Fugue in E minor (the 'Wedge'), *Bach*; Variations de Concert, *Bonnet*; Finale (Sonata), *Elgar*. Mr. Arnold Greir—Introduction and Passacaglia, *Reger*; Prelude and Fugue in A, *Bach*; Folk Tune, Allegretto, *Whitlock*; Scherzo-Caprice, *Bernard*.

Mr. Guy Michell, The Clarendon Villas Mission, Hove 'Dawn', 'The Wind', *Michell*; Scherzo in E, Toccata in B minor, *Gigout*.

Mr. William C. Teague, St. Paul's Chapel, Columbia University—Sonata, *Reubke*; Prelude and Fugue in A minor, *Bach*; Fantasie in F, *Mozart*; Toccata on a French psalm tune, *N. Fisher*; Elevation ('An American Organ Mass'), *R. Purvis*; Prelude and Fugue in G minor, *Dupré*.

Mr. Edward Ball, St. Matthew's Church, Skegness—Fantasia and Fugue in C minor, *Bach*; Prelude, Minuet and Processional, *Frank Bridge*; Suite Modale, *Flor Peeters*.

Major J. E. Mee, English Church of St. Thomas à Becket, Hamburg—Prelude on 'Rhosymedre', *Vaughan Williams*; Toccata in C, *Bach*.

Mr. Kevin Buckley, St. Andrew's Hall, Glasgow—Introduction and Fugue, *Reubke*; Fidelis, *Whitlock*; Fantasia on 'St. Denio', *Gordon Cameron*; Benedictus, *Reger*; Fugue in E flat minor (Sonata no. 13), *Rheinberger*.

Mr. Martin Hawkins, St. Katherine Cree Church, Leadenhall Street—Larghetto in A flat, *Jongen*; Threnody, *Beckett Williams*; Fantasy Pastoral, *C. F. Waters*; Fantasie in E minor, *Silas*.

Dr. Francis W. Sutton, London College of Music—Sonata no. 14, *Rheinberger*; Folk Tune, *Whitlock*; Postludio Festivo, *Karg-Elert*. St. Magnus-the-Martyr, Lower Thames Street—Prelude and Fugue in C minor, *Bach*; Psalm-Prelude no. 2 (Set 1), *Howells*; Pæan, *Harwood*; Allegro marziale, *Frank Bridge*.

Mr. Deryck H. Cox, Cookham Parish Church—Prelude in F minor, Four Advent chorale preludes, *Bach*; Choral, *Jongen*; Adagio in E, *Frank Bridge*; Prelude, Fugue and Variation, *Franck*; Four Choral Improvisations, *Thiman*; Introduction and Passacaglia, *Rheinberger*.

Mr. George Th. Miles, St. Bavo's Church, Haarlem—Prelude and Fugue in F, *Buxtehude*; Toccata, Adagio and Fugue in C, *Bach*; Chorale preludes, *Brahms*, *Bach*; Trio-Sonata, *Peter Wishart*; and at Birmingham Town Hall.

Dr. A. V. Butcher, Wrekin College Chapel—Prelude and Fugue in B minor (Sonata no. 10), *Rheinberger*; Three chorale preludes, Trio in C minor, *Bach*.

Letters to the Editor

Nicholas Carleton

Poor Nick Carleton! Three hundred and twenty years after his death, he has been disinterred and divided into two. A veritable *Doppelmeister*, according to Mr. Frank Dawes's article in your December issue; and why deprive him of his middle *e*?

Interesting as Mr. Dawes's thesis is, I cannot accept its final summing-up since the argument is based upon a false premise: 'The Mulliner Book was compiled about 1555'. It would be more truthful to say that the work of compilation was spread over twenty or thirty years, which explains why the book includes music by Redford (d. 1547) and Carleton (d. 1630). The two pieces by Carleton occur in the first few pages of Mulliner. But the Mulliner Book does *not* begin at the beginning, a fact which is borne out by careful study of the collation and binding. It began as a book of twelve gatherings or sections; when these had been filled—a task which must have taken many years—one extra section was added at the beginning, and two extra ones at the end. Hence the music contained in the first eight pages and the last sixteen is much later in date than that of the 'core'. Moreover, the binding is not Henrician, as has been supposed, but Elizabethan, and the 'H.R.' stamped on the cover refers not to 'Henricus Rex' but to the name of the binder.

There is no valid stylistic reason for saying that 'the pieces in the Mulliner Book are almost certainly the work of a different composer from the writer of those in the Tomkins manuscript'. *Gloria tibi Trinitas* is indeed a simple two-part composition: but Blitheman, in a set of six pieces on this cantus firmus, juxtaposes simple two-part settings and elaborate four-part works. I have often found it unwise to date a composition by the number of its voice-parts. Moreover, Carleton's fragmentary setting of *Audi benigne conditor* shows that he is capable of writing in fluent and decorative three-part harmony, which is not at all alien to the style of the *Praeludium* in the Tomkins manuscript.

I hope that Mr. Dawes's future researches into the life of Nicholas Carleton will help to re-establish him as a unique individual.

DENIS STEVENS.

The Attingham Park Organ

While expressing appreciation of Mr. Hunt's article in your November issue on the Samuel Green organ

at Attingham Park, I think it is only fair to point out that the first 'official' report on this instrument was made by Dr. Willis Grant, organist of Birmingham Cathedral, at my invitation.

I noticed the organ while conducting a week-end music school for Birmingham University; and asked Dr. Grant to prepare a report on the condition and nature of the organ, with a view to its being used in our work at Attingham. I do not know how far, if at all, Dr. Grant's report was made use of; but I felt that I should mention its existence.

WILFRID MELLERS.

Dictionaries of Music

May I make two comments on Mr. Leonard Duck's most helpful article 'On Choosing a Dictionary of Music' in your December issue. Firstly, just to make the choice even more difficult, the Oxford University Press will publish in February the Concise Oxford Dictionary of Music, a new work by Percy Scholes, price 18s. Secondly, in praising what he calls the 'bible of chamber-music enthusiasts'—namely Cobbett's *Cyclopedic Survey of Chamber Music*—Mr. Duck rightly points out that there are a number of errors in factual data. It is indeed the publisher's intention to correct these and at the same time to bring the work up to date. An editor has already been appointed for this great task, but it will naturally be a matter of some years before this new and entirely re-set edition can appear. If Mr. Duck, or any of your readers, can be kind enough to send a note to the undersigned of any errors which they have come across, it would be greatly appreciated.

ALAN FRANK.

A Life of Sir Henry Wood

I am collecting material for a Life of the late Sir Henry J. Wood. If any of your readers would be willing to lend me any letters or other documents, or to let me have any personal reminiscences (especially relating to the earlier years), I shall be grateful if they will get in touch with me.

ROBERT S. ELKIN.

20 Kingly Street, W.1.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Lady amateur soprano wishes to meet experienced accompanist for practice. London.—S.W., c/o *Musical Times*.

Young lady wishes to meet instrumentalists, particularly strings of advanced standard, with a view to practice. S.W. London.—M. D., c/o *Musical Times*.

Bowes Park Philharmonic Amateur Orchestra has vacancies for string, bassoon, French horn players. Rehearsals, Thursdays, 7.30.—SECRETARY, 39 Wolves Lane, N.22 (BOW 2368).

Wembley Symphony Orchestra has vacancies for good strings. Rehearsals, Sunday mornings at Sixth Feathers Club, Maybank Avenue, Wembley.—CONDUCTOR, 946 Harrow Road, Sudbury, Wembley.

Pianist wishes to meet a singer within easy travelling distance of Richmond, Surrey.—C. M., c/o *Musical Times*.

City String Players have a few vacancies for advanced players. Rehearsals, Thursdays at 6.0 at St. Botolph's Church Hall, Bishopsgate, E.C.—HAROLD RAWLINSON, 10 Nutcroft Grove, Fetcham, Leatherhead, or at the Hall on rehearsal evenings.

Chamber group playing seventeenth- and eighteenth-century music requires one or two violinists, flautist, and oboist.—G. N. GROCOTT, 10 Heathbank Road, Cheadle Hulme, near Stockport (Hulme Hall 1454).

Experienced second violinist wishes to join or complete a first-rate string quartet or quintet. N. London.—G. E., c/o *Musical Times*.

Young pianist and violinist in the Forces seek use of piano afternoons or evenings. Uxbridge district, or would combine with any suitable owner-occupier-instrumentalist for practice.—D. A. W., c/o *Musical Times*.

Music Studio Group, Kensington, invites well-trained solo instrumentalists and singers to apply, by letter, for membership.—COOMBE, 6 Prince of Wales Terrace, Kensington, W.8.

Merton and Morden orchestra has vacancies for good string players.—Mr. L. WARD, 11 Rutlish Road, Merton Park, S.W.19 (LIB 7603).

Players of all instruments (good standard) required, especially strings all sections, for amateur orchestra rehearsing in N.W. London, Monday evenings, 7.30-9.30. Good sight-reading practice for all.—Mrs. BIRKS, 7 Ingestre Road, Kentish Town, N.W.5 (GUL 1376 or TOT 1530).

Pianist and violinist seek viola and cello players for piano quartet or trio. Day time. N.W.4 district.—HEN 1025.

Britten's 'Billy Budd'

THIS is a challenging work, and it makes its own conditions. No use to say: how unlike 'Otello' 'Boris' or 'Wozzeck'. Those are works in which a theatre-master collaborates. He says this and that must be done, and done just so, because it is good stage: let librettist and composer work up the effect in their own terms, and the result will be good. In 'Billy Budd' no theatre-master has first say. The librettists (E. M. Forster and Eric Crozier) have taken from Herman Melville the story of a simple, shining youth who is caught up in a current of human forces and broken on the rocks like any bit of flotsam. A fine, sad story, put into shape by the librettists as their wits suggested, yoked with music that at times merely marches with it, or at other times fills it with emotional depth and grandeur, or at other times just preens itself on being original. All this comes and goes as it will from the most inventive mind and mobile instinct that we have in music today. And in the stalls that unemployed theatre-master, who knows the lore and practice of opera from Gluck to Puccini, wags his head over things ill done or ill thought. Presently he will be carried away by the ground-swell of the thing as a whole; but that is not for an act or two.

Those static naval officers; their prosaic bouts of conversation that keep us waiting; that pretence of business on deck. Good theatre should make us forget that we are in one; but those supers trying to look like a crew hauling and pushing were too obviously obeying producer's orders, not bosun's. A great deal of the first act is not operatic theatre at all. It is too incidental; and opera likes to pause among the incidents and tell us what no incident or word can encompass, while we and the clock wait gladly. Opera has little chance in this act until near the end, when a new recruit, brought on board by the press-gang, says that a life on the ocean wave is the life for him. His name is Billy Budd.

As scene follows scene the thing begins to take bigger shape. There is more of the theatre which is opera, and of the opera which is theatre, less of incident-with-music, less of the conversation that is sung because it has to be. A greater reality emerges; it is compounded of the corporate life on a man-of-war, of massed humanity joined in great enterprise, of the brutality that goes with discipline, of personal undercurrents striving in the grip of a system that is heroic and ruthless, of the power that it gives to a man of evil mind, of the pitiful helplessness of his victim. Here is a stuff of drama that music of the right mind and voice can raise to a higher plane of sensation, and thence of reality. As the whole grows in emotional and dramatic stature it matters less that here and there an incident is ineffectively framed or a fragment of dialogue does not go into song-speech. Here it may be suggested that the word 'prosaic' does not explain the fault: many a prosaic word will sing well, many a poetic word will not. In the end we are given a staged story-with-music that rubs against the conventions and truths of its kind and engages us on some plane of its own with matters that are too big to be opera or stage, but may be expanded by a great writer who uses the form and means of a novel. That is the challenge of 'Billy Budd', and few will doubt that it is made good. There is, too, a minor

challenge, but one that shouts from the fore-top: it is the total absence of female characters. However, there are compensations; everybody is credible to the eye.

The dramatic climax is a master-stroke. During a mid-way scene we have noticed that Billy Budd has a stammer when he gets excited; and we may have thought it an idle detail. In a later scene the villainous, sadistic master-at-arms Mr. Claggart accuses him before the captain of sedition (having himself rigged the evidence). Billy tries to expostulate; and he knows, we know, and the captain knows, that his genuineness and obvious innocence will get him off. But not a word will come from his mouth, and in his anguish and helplessness he drives a healthy fist into his accuser's face. The man dies of the blow, and Billy's number is up. In the final scene, when he is hung (off stage) from the yard-arm before the whole ship's company, there is grumbling in the crew, and indignation, and a wordless chorus of anger that is novel and fearfully effective—Britten's craft sees to that. Music-drama takes charge finely in an early scene where Claggart, standing among the sleeping men, sings a creed of evil (like Iago, as few have failed to point out). There are indeed scenes where opera or music-drama lives in its own pattern.

The interest of Britten's music is unflagging and unailing. It would be better perhaps to talk of Britten's score, for what most engages the attention is uttered in a language of instruments. Neither 'orchestration' nor 'scoring' will do for it, for these imply a musical conception that needs to be realized by allocation to instruments, whereas Britten's ideas have the ensemble of instrumental voices and characters, motions and actions as their starting point. It is often said, usually with exaggeration, that a composer's ideas and his scoring are one thought. It is peculiarly true of Britten; and the truth of it has more force with him than with most because his ideas are peculiarly vivid and telling. No composer before the public reaches so far into the unknown for his effects, or handles them so surely. He can make smashing strokes, and he can be fine-fingered. And the whole is consistent with itself, in style, in the type of its individuality, in the level of its technical address.

Altogether a bold, brilliant and successful score: how does it fit the story of Billy Budd? No one shall judge by one hearing, for there is too much that might distract the attention while it is unfamiliar. The spectacle, the personalities, the unfolding of the story and what's-to-come, its dramatizing and stage production, in all this there were countless details to interfere with any guess as to how the music might enter the mind after half a dozen visits. Quick impressions, that may prove to be lasting, were that for much of the time the music played upon the surface of the story, giving it actuation rather than inner sense; and that it was only for episodes—granted, they were momentous ones—that it entered into the heart of the tale, joined in its pathos, gave fire to its passions. All this is uncertain, for one cannot gauge the emotional action of an unassimilated idiom. But whatever the idiom, one is always aware of great musical moments as they arrive. Did a number of them arrive in 'Billy Budd'? Remember 'Peter Grimes': the tune that carried the court scene; the sea-birds' music and chorus of fisherfolk;

Ellen's song in the first act; Peter's 'What harbour shelters peace'; 'Old Joe has gone fishing'; the Sunday morning music outside and inside church—and the list continues. Just to remember such things, and the point is that they are memorable, is to be struck by the dearth of like moments in 'Billy Budd'. Has Britten's music moved up to a plane where such neon-lit and easily grasped items are not up to standard; or in the want of such inspirations has Britten fallen back on his craft, his brilliant craft? One way or the other, it will have been noted by many that such bits-to-remember were not conspicuous in 'Billy Budd'. Scenes, yes. One of the best was below deck, where the men shantied and danced before getting into hammocks; another was the general ensemble when an enemy frigate was sighted, and the attack was frustrated by mist. It has to be noted, and emphasized, that all the music given to the voice is proper to the voice; the singers did not have to struggle with their parts.

The first night cast, at Covent Garden on 1 December, was admirable. Theodor Uppman, from America,

looked, acted and sang Billy Budd to the life. Another three inches on his stature, another three notes on his voice, and he would be the ideal Siegfried. The tenor of the cast was Captain Vere, a stuffed uniform, but that Britten and Peter Pears gave him style. He was also prologue and epilogue, the whole four-act tale being represented as a chapter in his memory, his last thought being 'I could have saved him'. The bass was the master-at-arms; Frederick Dalberg, properly dark of voice but obscure with words, played him well. All the rest were adequate, the chorus extremely so (chorus-master, Douglas Robinson).

John Piper's setting made the right pictures; no doubt he had gone down to Portsmouth for authentic details. The only major fault of staging was the sharp-edged gauze curtain lowered to represent the coming of mist. Please, we would rather imagine the mist than watch this piece of crude realism.

The conductor at the first performance was Benjamin Britten himself; a serious task for a mere composer, and he performed it well. W. McN.

London Concerts

Royal Philharmonic Society

The Royal Philharmonic Society's concert at the Royal Festival Hall on 14 November was notable both for the first performance of the revised version of Rubbra's second symphony, which the composer has radically altered, and as a tribute to Charles Kennedy Scott in honour of his seventy-fifth birthday, which he celebrated two days later. The Rubbra symphony was rather a disappointment except in the lovely slow movement. A certain ponderous repetition and a lack of dramatic contrast marred the other three. Basil Cameron conducted the Royal Philharmonic Orchestra in a vigorous performance. During the concert Kennedy Scott conducted the Oriana Madrigal Society in a group of English ballets, airs and madrigals, and Bax's carol 'Mater ora filium', which was an obvious strain on them—as indeed on any choir. The unreasonable distance between choir and conductor led to some untidiness at times, but the excellent quality of the choir's training was obvious from the care and finish of the singing. The acoustics of the Festival Hall, however, made nonsense of their careful enunciation of consonants. In such music as this, with the continual overlapping and recurrence of musical and verbal phrases, the words are rarely distinguishable, nor is it important that they should be heard. They certainly were not on this occasion for all the pains taken: consonants and vowels became completely divorced. There was a continuous flow of distilled tone on the vowels, entirely spoiled by a quite separate precipitate of disembodied unvoiced consonants, uniformly loud however the music waxed or waned, forming a meaningless and intrusive background of noises off, roughly representable in print as 'ssshfshchpshtf' (with innumerable overlapping permutations), all monstrosity aspired to make them carry. Carry they certainly did, and it is to be hoped that the grotesqueness of the effect, which could hardly have been denied by the most pedantic of purists on diction, the sanctity of the words, and the necessity of singing unsingable consonants, was a lesson to the many choirmasters who were present.

Malcolm Arnold's Symphony

At the London Philharmonic Orchestra's concert at the Royal Festival Hall on 16 November, mainly conducted by Sir Adrian Boult, with Dame Myra Hess as soloist in Beethoven's third piano concerto, Malcolm Arnold conducted the first London performance of his symphony, produced at the Cheltenham Festival last year. It has an impressive mien, and a hollow ring. The composer confesses to being 'preoccupied with

texture, as the essential distinguishing quality of composers', but interprets 'texture' in the narrowest sense. In the symphony he seems entirely concerned with *orchestral* texture, and the thematic material consists of little more than one cluster of bars after another, each exploiting some remote but fairly obviously effective orchestral layout, rarely used because rarely useful. Of real musical movement there seems to be none, except in the first section of the finale. In the programme note for this performance there appeared, presumably with the approval of the composer, the extraordinary statement that in the coda to the finale 'for no reason at all there is a passing reference to the main theme of the first movement'. It would be a remarkable symphony where the composer really allowed any such thing to happen for no reason at all, but if one could believe it of any, Malcolm Arnold's would certainly be the first choice. Perhaps behind its grave countenance its tongue is in its cheek all the time. C. M.

Hamburg Radio Symphony Orchestra

The audience that greeted the Hamburg Radio Symphony Orchestra on its first London appearance—at the Royal Festival Hall on 28 November—was not very large, but was particularly enthusiastic. The performance was a good one, though not displaying the abundance of rich tone characteristic of the best British and continental orchestras. As a detail, it may be noted that the obtrusiveness of the first oboe, which had marred the orchestra's Manchester performance, was now happily absent. Dr. Hans Schmidt-Isserstedt included in his programme, as at Manchester, Michael Tippett's Concerto for double string orchestra; a certain unevenness of tone in the violin solo of the second movement was the only weakness. Mozart's 'Haffner' symphony received a rather heavy, unshaded performance, and the players were not always together. Conductor and orchestra, however, were apparently in their element with Richard Strauss's 'Ein Heldenleben'—for which they summoned over a hundred players. They did justice to this gargantuan piece of sentimentality. A. J.

Visit of Russian Artists

The first Soviet musicians to perform publicly in London since the war appeared at the Royal Festival Hall on 25 November. They were Nadezhda Kazantseva, soprano, and Nahum Walter, piano, members of a 'goodwill delegation' to Britain. Mr. Walter was a sound accompanist, but his solos were undistinguished: a paraphrase on Tchaikovsky's 'Eugene Onegin' is the kind of work that must be played with a Horowitz-

like bravura, if at all. His other solos were pieces by Khachaturyan and Scriabin. Mme. Kazantseva sang, in Russian, the Queen of the Night's 'Der Hölle Rache' from 'The Magic Flute,' 'Caro nome' from 'Rigoletto,' and 'Una voce poco fa' from 'The Barber of Seville'; the Mozart aria was attempted impossibly fast, and in all three there was a certain hardness in the lower register. Her phrasing, however, was admirable, and she turned it to still better effect in a group of songs by Tchaikovsky, Rimsky-Korsakov, and Soviet composers. The singing of these, indeed, was quite masterly, and raises the hope that this fine artist will now visit us regularly. The concert—which also included songs by Martin Lawrence and violin solos by Alan Loveday, accompanied by Sidney Crooke—filled the hall to capacity. As her final encore, Mme. Kazantseva sang 'Auld Lang Syne' in English (or Lowland Scots), three whole verses of it. One had forgotten that the song could be so charming.

Howells and Honegger

A. J.

Herbert Howells's 'Hymnus Paradisi', having confirmed itself in the affections of the Three Choirs Festival, has begun its round of all the chief choral societies of Britain. Its second performance in London was given by the Royal Choral Society on 1 December, when it shared a programme with Honegger's 'King David', which is also enjoying a renewed vogue in performance. The two works are contrasted in every particular and therefore provide each other with an excellent complement. Howells is deeply introspective and highly contrapuntal; Honegger uses straight narration and is astonishingly simple in method—down to the employment of a narrator, who on this occasion, as at the last Leeds Festival, was Margaretta Scott. The spirit of 'Hymnus Paradisi', which is epitomized in the word *lux*, is elusive; and different performances seem to develop this incandescence in different sections of the text. Although this particular performance had not the sustained intensity of that given in the summer at Worcester, it nevertheless conveyed the deep feelings and the visions that had gone to the making of it. Honegger presented fewer problems and under Sir Malcolm Sargent made all its vivid effect.

Stravinsky and Szalowski

Stravinsky is more esteemed than performed in this country, as was observed by Mr. Arthur Jacobs in last month's *Musical Times*. Yet the 'Dumbarton Oaks' concerto is once more finding occasional performances, and its posturings are at any rate sufficiently interesting to watch. Mr. Boyd Neel gave a capital performance of it at the Victoria and Albert Museum concert on 2 December along with the Concerto for Strings in D. At this concert, otherwise devoted to Bach, a new concerto for flute and string orchestra was introduced by Richard Adeney. Composed by the Polish-born composer Antoni Szalowski, who is now resident in Paris, it proved to be an attractive work in the French manner. Neatly written, well constructed and light in sentiment, it showed, as too little modern music shows, a desire to please; it should therefore provide Mr. Boyd Neel with a stand-by when he wants something to tickle the fancy, charm the ear and still satisfy the mind.

F. H.

B.B.C. Concert: Verdi's Requiem

The B.B.C.'s final tribute to Verdi in this fiftieth anniversary year of his death was a full-scale performance of the Requiem at the Albert Hall on 5 December, with the combined forces of the B.B.C. Choral Society and the Royal Choral Society, and with three of the four soloists imported from La Scala. It was an exciting experience to hear *Dies Irae* and *Sanctus* from such a confident, well-trained, and enthusiastic army of singers, and still more of a thrill to enjoy the magnificent heart-warming solos filled out by voices like those of Lucia Kelston (soprano) and Ebe Stignani (mezzo-

soprano), whose tone was so rich and generous that the contributions of Hans Hopf (tenor) and Tancredi Pasero (bass) were a little dwarfed. All praise is due to Sir Malcolm Sargent for his control of the situation and for his unfailing response to the music's big moments. In reflective numbers his phrasing was not quite expansive enough to remind us that Verdi was an ardent Italian, though the devout oratorio-loving Englishman would no doubt consider this to his credit rather than debit.

Moeran Memorial Concert

Moeran's many admirers had opportunity to pay him tribute at the R.B.A. Galleries on 4 December, a year after his untimely death. The programme confined itself to chamber music, but told the story of his development as a musical personality from the early A minor string quartet of 1921 through the G major string trio of 1934 and the Fantasy Quartet for oboe and strings of 1946 up to the recent cello and piano sonata dedicated to his wife, Peers Coetmore, who was there to play it on this occasion with Paul Hamburger. It proved not a startling story, but the harmonic curiosity noticeable in the slow movement of the trio and the increasing daring as regards scoring in the oboe quartet suggest that it was an unfinished story when death cut it short. That nature in its gentler aspects was an abiding source of inspiration and spiritual strength to him was apparent in his poetic slow movements, outstanding in each work. As well as the artists already mentioned, the Aeolian String Quartet, the London String Trio and the Carter String Trio with Leon Goossens all showed their affection for the composer—in every case, of course, without professional return. The Carters and Goossens were particularly eloquent.

A Mozart Series

Josef Krips and the L.S.O. began a series of four Mozart concerts at the Royal Festival Hall on 3 December with a 'happy' programme depicting Mozart the inspired eighteenth-century craftsman rather than the forward-looking romantic. Besides the familiar 'Haffner' symphony, 'Eine kleine Nachtmusik', and 'Seraglio' overture, there was also the Sinfonia Concertante for oboe, clarinet, bassoon, horn and orchestra to provide welcome even though unremarkable adventure off the beaten track, and to bring forward four assured members of the orchestra as soloists—Donald Bridges, Sydney Fell, Ronald Waller and John Burden. The showy variations of the finale demanded, and received, quite brilliant playing. Mr. Krips reserved his own main enthusiasm for the symphony, in which he allowed the full orchestra to be heard the only one time of the evening. His approach to Mozart was gracious without being precious, and it was interesting to note that he never hurried his allegros, even though his andantes were all a little brisk.

Copland's 'In the Beginning'

Enterprise in the suburbs usually summons us to its own ground. But the Orpington and Bromley Choir went one better on 7 December by coming to Wigmore Hall and filling it. A mainly contemporary programme had for its chief item the exacting unaccompanied piece by Copland 'In the beginning', which had only once before been performed in this country, and then by a crack professional choir. Audrey Langford's singers acknowledged their uncertainty of intonation by having a pianist to double the voice parts, but given that assistance they tackled this stark setting of part of the first chapter of Genesis with real relish. The soloist, Patricia Kern, had a suitably forthright manner for her contribution. Other composers represented included Howells, Armstrong Gibbs and Vaughan Williams, and in their rather less taxing music the choir sang with pleasing tone and good articulation, even though attack and intonation betrayed their inexperience.

J. O. C.

The Free Trade Hall Concerts

Nearly eleven years after its destruction by German bombs, the Free Trade Hall in Manchester was reopened by the Queen on 16 November. So ended, for the Hallé Orchestra, a period of uneasy exile in cinemas, a circus arena, and other unsuitable places. A London critic cannot avoid comparison with the Royal Festival Hall: the Manchester auditorium is possibly more reposeful to the view, as well as being satisfactory to the ear; but its narrow staircases and ill-ventilated lounges are a disappointment. The orchestra and its choir performed during the opening ceremony under Sir John Barbirolli, who on the following day conducted the first of nine Inaugural Concerts. This first concert was attended by civic heads and other distinguished persons, and the programme was repeated to another audience next day. The repeat performance, benefiting no doubt from the experience of the original one, was admirably done. The overture to 'The Mastersingers' was followed by Walton's viola concerto, in which William Primrose exercised his incomparable fluency and deep understanding of the solo part. The 'Symphonie Fantastique' of Berlioz, which occupied the second part of the programme, demonstrated both the solo and ensemble virtues of the orchestra, as well as Sir John's love for the work. Old Hallé supporters noted that Charles Collier, whose experience with the Hallé goes back to Richter's day, had returned to play one of the four harps; but the scale passages in the 'ballroom'

movement would probably have been less blurred if only the two harps that Berlioz specified had been used.

The next day (19 November) the Hamburg State Radio Symphony Orchestra performed under its conductor, Dr. Hans Schmidt-Isserstedt; the orchestra was on its first visit to Britain, but the conductor has in the past made guest appearances in Manchester, London, and elsewhere. The opening item was Michael Tippett's Concerto for double string orchestra, one of several British works which this orchestra has introduced to Germany; it was played ably and understandingly. Dr. Schmidt-Isserstedt showed his skill further in Brahms's second Symphony, though his over-flexible beat did not allow full value to the rhythmic insistence of the last movement. The orchestra proved itself a thoroughly capable body, but the exaggerated expression employed by the first oboe disturbed the ensemble. The concert also included Liszt's second piano concerto, Malcuzynski assaulting the solo part with a fierceness that passed the bounds of musicality. The orchestra gave a further concert next day (for its first London appearance, see separate notice); and the Concertgebouw Orchestra of Amsterdam under Van Beinum, the B.B.C. Symphony Orchestra under Sargent, and the Hallé Orchestra under Barbirolli gave the remaining concerts of the series. (The full programme was given in the November issue of this journal.)

A. J.

St. Cecilia's Day Festival

The St. Cecilia's Day Festival on 22 November, organized by the Musicians' Benevolent Fund, is unique in the great gathering of musicians it brings together. This year as usual there was a Service at St. Sepulchre's, High Holborn, in the morning. The processions of the Lord Mayor of London, the specially picked choir with their conductor Dr. Dykes Bower, and the Dignitaries of the Church made a visible magnificence preluding the high beauty of the prayers, the impressive music, and the sermon by the Dean of St. Paul's Cathedral which began 'Music is happiness' and ended with the words 'All true musicians, whether they be composers or executants, are dedicated to a spiritual vocation . . . they minister of the spirit to our spirits'. That was exemplified by the whole Service, but not until Gerald Finzi's finely exultant new anthem 'God is gone up' was sung did the music ring out with the rejoicing a Festival demands. The organ music beforehand, the Gibbons, Purcell and Greene anthems had had a curiously pensive effect, and even Charles Wood's noble 'Glory and honour and laud' had a Miltonic gravity.

The luncheon at the Connaught Rooms has become for musicians what the Royal Academy Banquet is for painters. Very appropriately Sir Gerald Kelly, P.R.A., was the principal guest and speaker, with the

Lord Mayor as Chairman, Dame Ninette de Valois and Mr. Frank Howes as the other admirable speakers and over three hundred musicians and distinguished guests to hear them.

The evening concert, under the immediate patronage of the King and Queen, was honoured by the presence of Her Majesty and took place in the Royal Festival Hall. Its scope has been widened to represent every branch of the musical profession, with Mr. Frank Thistleton as the skilful organizer and Fate to determine which orchestra should play. This time the lot fell to the Liverpool Philharmonic Orchestra conducted by Hugo Rignold, with the Liverpool Philharmonic Choir to assist in a performance of Walton's 'Belshazzar's Feast' which, with the splendid singing and declamation of Dennis Noble forming its spearhead, was memorable in its attack, discipline and dramatic power. Earlier orchestral items, though spirited and enjoyable, were technically less impeccable. But Vaughan Williams's 'Serenade to Music', sung by a team of sixteen famous solo singers and conducted by himself, was of 'right praise and perfection'.

A final word: at this remarkable concert *everything* was given; all monies went direct to the Musicians' Benevolent Fund and allied charities.

M. M. S.

Birmingham University

On 27 November a concert of rare interest was given at the Barber Institute under the direction of Prof. Anthony Lewis. Of the two principal items one was Bach's birthday cantata 'Tönet, ihr Pauken' (containing important music that Bach later incorporated in the Christmas Oratorio), and the other was Mozart's little-known 'Litaniae Lauretanae', K 195, for soloists, chorus and orchestra. The artists included Jennifer Vyvyan, Nancy Evans, Richard Lewis and William Parsons, the University Special Choir and the Boyd Neel Orchestra.

The City Music Society's Tuesday Lunchtime Concerts at Bishopsgate Institute will be resumed on 8 January. Artists appearing during the month are Mewton-Wood (8), Cor de Groot (15), Jacques Abram (22), Aleph Quartet and Rene Soames (29). Admission to these recitals, which begin at 1.5 is two shillings. They are open to the general public and refreshments are available from 12.15 onwards. Membership of the Society (five shillings) offers many advantages, including eligibility for season tickets at special rates. Particulars may be had from the Hon. Secretary, 58 Leaside Crescent, N.W.11.

Programme Notes

By THOMAS RUSSELL

I SUPPOSE I must have written several hundred programme notes in the course of the last twelve years, and rarely have I been able to see them go to the printer without considerable qualms. For to write a programme note which will give you entire satisfaction is an achievement of which you may be proud. And even when one of the kinder members of an audience tells you how much pleasure a certain note has given him you are reminded all the more of the rest of the audience who have given your writings no more than a cursory glance. There are, too, all those other notes about which there is a conspiracy of silence.

The problem of the reader is, indeed, the crucial one. If you are writing an article, or more particularly a book, you have some idea of the public for which it is intended. It would be useless to aim a work full of technical arguments and expressions at the head of an amateur who knows no more than what he likes; and no professional musician is likely to become absorbed in a book full of the romantic effusions of a subjective and uninformed listener. So the author normally estimates the level of his prospective readers and checks his words against their imagined responses. I do not suggest that he always does this consciously, or that there is no writer who aims merely at expressing his own ego, but generally the readers are a guiding force in the production of his work.

But how can the poor scribbler of programme notes judge the approach of his readers? He knows that the one thing they have in common is that they will attend the concert at which his notes will be published. He does not know their level of musical knowledge, whether they give a rapid glance at his handiwork before the first bars of each composition are heard, whether they take them away to read carefully in the train or bus on the way home in an effort to recapture the thrill of some special moment, or why in fact they come to concerts at all. He cannot guess whether their poetic fancy needs some stimulus, permitting him to let his own imagination roam when romantic music comes before him, or whether they prefer what are called analytical notes which, at their worst, provide a step-by-step guide, offering points of identification so that the progress of orderly sound can be followed.

One might begin by assessing Tovey's notes as the ideal; but in any everyday world the ideal cannot serve common use. In the first place, with paper and printing at their present cost, no doubt to be surpassed in the near future, the leisurely length of Tovey's notes and the wealth of expensive music-type put them beyond the range of most of our concert programmes today. Even if this were not so, only a minute proportion of any audience would have the time to devote to the study they exact, even when they had the knowledge of the subject which Tovey demands. This is not to dispose of these invaluable additions to musicology; I would advise any enthusiast with the time at his disposal (and the money, too, for they will cost you at least three guineas the set) to dispense with programme-buying in future—where my own notes are concerned, too—and prepare himself for each concert by reference to the appropriate composition of the famous professor. If his ambitions are a little more modest, financially as well as intellectually, he can do worse than the little volumes published by Rosa Newmarch who, if she lacked some of Tovey's scholarship, was able to make music alive and exciting. But beware, in your early days, at least, of those who discourse on the 'story behind the music': they may merely distract your attention from the music—which is what you go to hear.

Of course, neither of these well-known guides can cover all the ground, for much music unwritten in their

day comes into our programmes, music which causes some anguish to the writer of today. He is confronted with an entirely new score, about which he can appeal to no known authority, and which he may be allowed to keep for a minimum period. Just as he is beginning to find his way about in it, the publisher will telephone asking for it to be returned immediately so that the parts can be copied in time for the performance. Or the conductor may, no less justly, insist on his claims to spend some time with the work. After such a brief acquaintance with the score he is expected to say something about it which will help the listeners to the first performance to approach the work with less difficulty. Whenever possible, I check my first impressions with the composer, which helps to avoid an outstanding *gaffe*, but, with a few exceptions, composers seldom have clear ideas about their own work and tend to underline things which prove of less importance in performance. But if one has satisfied the creator of the music, something has been achieved, although this is little enough if, when you hear the work yourself, you find that you have misjudged the effect of a certain passage and thus have misled your readers. Then you go 'hot and cold all over' and wish you could slink out of the hall without being seen or recognized.

No matter what the music is, the programme note is bound to meet the attention of a collection of people whose level of knowledge or development is unequal. Should the writer be conscious of this he will try to aim at the average—which is no more than a statistical fancy—and will miss everyone. He must decide, therefore, what his particular note must contain, and hope that a substantial section of the audience will profit by it. With special audiences, of children for example, the margin of error is likely to be smaller, and in towns which have a certain musical qualification, a tradition or a lack of one, a more accurate approach may be made. If it were possible to write or rewrite each note according to the type of audience the results would be happier; but that would constitute a life work, and payment for writing of this kind is rarely high enough for the writer to make it his career.

In framing the ideal note, therefore, some arbitrary decisions will have to be made. One assumes that the listener will welcome some information about the composer himself, something which will place him in his historical position, explain why he wrote as he did, and what relation he bore to his contemporaries. There will be some scope here for the well-informed writer, or for one who knows his reference books thoroughly. A human touch may do no harm, with an anecdote if it points a particular illustration. In dealing with the music itself, this should also be shown in its relation to the composer's whole output, and, through him to the output of his time. If space is available, reference to contemporary society will help the listener to arrive at some approximation to the hearing of earlier generations, remembering, for example, that those living in Mozart's day were innocent of even Beethoven's innovations. Some comments on the orchestration are valuable in helping the listener to identify certain instruments and instrumental combinations, and in encouraging careful listening.

Whether this should be followed by an analysis of the work itself is a matter for fairly wide disagreement. When the free use of music-type illustrations is possible, such an analysis certainly serves a useful purpose, for although many people find boring a verbal description of themes, subjects, counter-subjects, developments, recapitulations and so on, the sight of a tune set out in music enables them to grasp rather more securely what is going on, and will certainly act as a reminder when

studied after the performance. On the other hand, this represents a danger, for the listener may well be so anxiously watching for the particular phrase to turn up, that nothing but the phrase will succeed in gaining his full aural attention. He may lose the total effect of the music for the sake of a little exactitude. This danger is shared, incidentally, by those who follow a performance with the score. I am not deprecating this method for students who, knowing they have the opportunity of hearing a work more than once, devote one hearing to a detailed examination of what is happening. This will certainly make the next hearing more profitable, but in these days when so much music can be heard on gramophone records, following music from the score is far better done at home as a preparation for the actual performance, than to diminish the value of the live playing by too close a study of the printed notes. To give visual and aural attention in conjunction is not possible at the highest standard; one is bound to detract from the other. I do not believe, for example, that for opera or ballet the concentration given to any one of the arts represented equals that achieved by concentrating wholly on what is seen or on what is heard. Unless my own powers of concentration are singularly divided.

To avoid this danger it has been proposed that a verbal explanation from the platform before a work is played is of more account. For children's concerts the method has been successfully applied, but only a highly-gifted speaker can make his points succinctly enough and only a part of what he says is likely to be retained. And an audience may resent too obvious an effort at education.

Perhaps the key to the problem is to understand that the ordinary concert-goer finds himself in the hall in pursuit of musical pleasure; a programme note must seek to contribute to that pleasure. I have come to the conclusion that a laborious dissection of the work will, in almost every case, fail in this object and will be read only by the few most conscientious members of an audience. At the other extreme, the chatty, sentimental note, prying into a composer's private life, and loves, will fail no less, even if it be more easily read. Somewhere between the two, as I have tried to indicate, lies the worthy addition to the programme; but, however good the note may be, it cannot be denied that concentrated listening will teach you more of music than any programme note yet devised.

Music in the Provinces

Aberystwyth—University College of Wales: choral and orchestral concert on 3 December. Programme included Geminiani's Concerto Grosso in G minor, Weber's Concertino for clarinet (Ramon Brewer) and Bach's Cantata no. 150. Ian Parrott conducted.

Belfast—City of Belfast Orchestra (Denis Mulgan): 26 October, Tchaikovsky's second symphony; 29 November, Beethoven's Pastoral and Lennox Berkeley's Divertimento. Belfast Philharmonic Society: 23 November, Berlioz's 'L'Enfance du Christ'.

Birmingham—City of Birmingham Symphony Orchestra: 28 October, Dvořák's Scherzo Capriccioso (Harold Gray); 1 November, Debussy's Nocturnes, Reger's Variations on a theme of Mozart, Vaughan Williams's London Symphony (Rudolf Schwarz); 15 November, Moeran's Sinfonietta, Debussy's 'La Mer' (Rudolf Schwarz); 22 November, Richard Arnell's piano concerto (Ross Pratt). 20 November, the City Choir (David Willcocks) with the C.B.S.O. in 'The Creation'. The Russell Green Choir in a miscellaneous programme.

Bournemouth—Bournemouth Municipal Orchestra (Charles Groves): 18 October, Lambert's 'Horoscope'; 22 November, Fricker's first symphony; 28 October, Municipal Choir under Roy Henderson in Beethoven's Ninth and Walton's 'Belshazzar's Feast'.

Bristol—Bristol Philharmonic Society's concert on 24 November, Bloch's 'Avodath Hakodesh', Finzi's 'Intimations of Immortality', conducted by Arnold Barter.

Burton—Burton Municipal Choir (H. A. Clarke), 29 October, Gounod's 'Faust'.

Dunmow—Dunmow String Orchestra (E. W. Lewis-Smith), a recently-formed body, gave its first concert on 8 November, a Boyce Symphony and Mozart's 'Eine kleine Nachtmusik' were included in the programme.

The Supporters' Society in process of formation by the Modern Symphony Orchestra of North London is making progress. Lennox Berkeley has consented to be president, and Frederick Grinke and Zacharewitsch have agreed to act as vice-presidents. A hundred applications for membership have already been received. Those interested should write to Kenneth I. Davies, 47 Tabley Road, Holloway, N.7.

Halifax—Halifax Choral Society (Dr. Melville Cook) on 15 November in Mozart's Requiem Mass with the Northern Philharmonic Orchestra. Halifax Orchestral Society's concert on 22 November, Mendelssohn's 'Italian' symphony. Richard Butt conducted.

Huddersfield—Corporation Concert on 27 October, Huddersfield Vocal Union under Mr. Stead. Yorkshire Symphony Orchestra on 6 November.

Ipswich—Ipswich Choral Society (Dr. Swinburne) on 1 November in Sargent's concert version of 'Aida'.

Leamington Spa—The Bach Choir, the Warwickshire Orchestral Society, the Thorne Academy of Dance combined with members of the cast of intimate opera in giving a Handel programme. Mr. Frederick Woodhouse was artistic director and Mr. Harold Dexter conducted.

Leeds—Leeds Philharmonic Society's Concert on 14 November, Howells's 'Hymnus Paradisi'.

Nottingham—The Harmonic Choir and Orchestra (Herbert Bardgett) on 17 November, Dyson's 'The Canterbury Pilgrims'. The Arnold Choral Union held a Handel Festival on 1 December. Mr. Harold Allton conducted.

Richmond (Yorks)—The Lemare String Orchestra (Iris Lemare) on 7 November, Walter Leigh's concerto for harpsichord (Francis Jackson) and strings, Byrd's Fantasia and Dag Wiren's Serenade.

Sheffield—Parr Chamber Concerts: 10 November, Brent-Smith's Cotswold Concerto, Trio for flute, clarinet and bassoon by Hayward A. Scatt, Scarlatti's Sonata no. 2 arranged for wind quintet by M. S. Rocereto.

Wexford—Balfe's 'The Rose of Castille' during the October-November Festival, and puppet performances of Ravel's 'L'Enfant et les Sortilèges'.

The West Somerset Singers (Arthur E. Temple) gave a recital of Christmas music in Taunton School Chapel on 13 December. The programme included 'Christ's Birthday', a suite of carols by Bruce Montgomery. The Society plans to give a concert next March to an invited audience when the main work will be 'A Cotswold Romance', the cantata arranged by Maurice Jacobson from Vaughan Williams's 'Hugh the Drover'.

'Incognita' by Egon Wellesz

The Oxford University Opera Club, hitherto a revivalist body, gave its first *première* at the Town Hall on 5 December. The work was 'Incognita' by Egon Wellesz, with a libretto by Elizabeth Mackenzie based on Congreve's novel. The plot is a highly complicated one of mistaken identity—even more complicated, in spite of the librettist's protestations, than 'Così fan tutte'. It is well handled, although not until half-way through the second act does the listener begin to know who is really who. (This is probably true, however, of the Mozart opera, for anyone seeing it for the first time.) Dr. Wellesz has a keen sense of the stage, and he certainly achieves his aim of subordinating the orchestra to the singers, and using it, in his own words 'as an accompaniment to support the singing, so that the attention of the audience might be concentrated on the action on the stage instead of being distracted away from it by an orchestra of symphonic importance, as in the post-Wagnerian opera'. What little music there is when the singers are not on the stage is unobtrusive, even pedestrian, and attention immediately increases when voices enter. Unfortunately the tension is rarely high enough. The idiom of the new opera, Wellesz's first for over twenty years, and completed only a few months ago, is quite unlike that of his earlier works; it is like a mixture of late Strauss with later neo-classicism, wonderfully rich and subtle in harmony. Like all the composers of the Viennese atonal school, Wellesz

has superb command of tonal harmony, and employs an immensely wide vocabulary of chromatic chords with fascinating fluency, and without seeming to exceed the normal boundaries of classical modulation any oftener than the classics themselves. But masterly craftsmanship rather than burning inspiration is the distinction of the opera, and acceptable as that is harmonically, in the melody something more compelling is heeded than the finely-moulded phrases, born of rather than enhanced by the harmony, that Wellesz has written. One can enjoy the beauty of the writing, and of the sound, which is often exquisite; but rarely can one be stimulated by the beauty of the music.

The cast and orchestra, both drawn mainly from among the students, performed creditably under Prof. Westrup. Arda Mandikian took the title-rôle, if one may talk of such a thing in this case, and other vocal contributions of some distinction came from Leslie Fyson and Doreen Murray. The strikingly effective set and costumes were designed by John Dinsdale, and the production was by David MacDonald, who had many excellent ideas. But too much of the 'action', such as it was, had to take place on a tricky flight of stairs, on which there were one or two near-mishaps, and the deliberately unrealistic production was occasionally too static and artificial—sometimes, as in the finale, the fault of Dr. Wellesz's over-leisurely music.

C. M.

Miscellaneous

Chamber Music in Manchester

In last month's article on the new Free Trade Hall reference was made to the existing chamber-music organizations in Manchester. We regret that no mention was made of the Manchester Chamber Concerts Society which was founded in 1937 and has brought many renowned quartet parties to the theatre of the Manchester Central Library. The Vegh and New Italian Quartets and the Quatuor Haydn of Brussels have been engaged for the remainder of the winter season; and in order to meet the growing demand for seats the Society is considering transferring its concerts to the Lesser Free Trade Hall. Particulars of membership and future arrangements may be obtained from the Hon. Secretary, 30 Broadway, Manchester 20.

Fund for the Encouragement of Music

Mr. H. A. Thew, of Blundellsands, Liverpool, bequeathed a gift of securities valued at £10,000 to the Arts Council of Great Britain, expressing the wish that the money should be used 'for the purpose of furthering and encouraging the practice of music in Liverpool and for the benefit of young musicians in that city'. It has been decided to hold the capital intact for the present and to use the income for one or more of the following purposes: assistance to composers for publication, copying or performances, to young conductors for study, to young performers for specialised training and in other ways, and to Merseyside organizations for the promotion of distinctive or specially meritorious concerts. Inquiries should be addressed to the Music Director, The Arts Council, 4 St. James's Square, S.W.1.

The string section of the Guildford Symphony Orchestra gave a concert on 24 November in the County Technical College Hall under Claud Powell. The programme included a Concerto for solo harpsichord and strings in A by Bach (Susi Jeans) and Elgar's Introduction and Allegro.

Mr. Frank Odell, conductor of the South West London Choral Society for twenty-five years, received a presentation on the occasion of his hundredth concert at the hands of the President of the Society, Mrs. Rachel Makower.

100 Years Ago

From the *Musical Times* of January 1852.

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This amount, £6 3s. (were the Taxes repealed), might be spent in improving the work or lowering its price. It is incumbent upon all who desire the extension of Education, to protest, on every possible opportunity, against the continuance of the Taxes on Knowledge, especially by a Government which professes to encourage Learning.

The LATE ALEXANDER LEE. Just published, 'Eileen's Prayer', Irish ballad, the last composition of this gifted composer, a few days before his death. Price 2s. 6d. With facsimile of his last manuscript. 'The tenderness of feeling portrayed in this exquisite ballad entitle it to rank with the best of Lee's compositions.'—Vide review. Jewell and Letchford, 17 Soho Square. Post free for stamps.

OBITUARY

We regret to record the following deaths:

PAUL HIRSCH, at Cambridge on 25 November, aged seventy. He was the founder and creator of the great collection of music and musical books that now forms an adjunct, under his name, to the music library at the British Museum. When, for political reasons, he came to this country from Frankfurt in 1936 he took up residence in Cambridge, and his collection was placed in the new University Library. In 1946 the library was purchased for the nation by a parliamentary grant and a contribution of £50,000 by the Pilgrim Trust. At that time three volumes of the main catalogue had been issued. A fourth volume was to follow in 1947, and since then lists of Accessions have been added. An article by Mr. A. Hyatt King in our issue for September 1946, based on the first three volumes of the catalogue, attested the unique quality and remarkable value of the collection. 'The principle on which it was built up' (Mr. King wrote) 'was to make provision for every conceivable branch of musical interest—for the practical musician, no less than for those studying theory, history, biography, organology, bibliography and so on, without exception, in all periods.' In his summary Mr. King wrote: 'The British Museum is remarkably fortunate in the acquisition of the Hirsch library, for two principal reasons: first—apart from unique or very rare pieces—it is generally complementary to the British Museum music library, being very strong where the Museum is weak (e.g. in opera scores and German editions of the Viennese classics), and weak where the Museum is conspicuously strong (e.g. in original editions of Tudor and Stuart music, and Italian part books) so that altogether there is the minimum of duplication; and secondly, many of the books on music will replace copies which were lost to the Museum by enemy action, and would otherwise be difficult to obtain.' Mr. Hirsch, a man of wealth, was himself an erudite scholar and a practising musician of considerable skill.

MRS. WYNTHAM KNATCHBULL, formerly well known as a composer and a pianist under the name of Dora Bright. On one occasion she played a piano concerto of her own at the Promenades under Sir Henry Wood. Recently she was for some years critic of radio music to *Musical Opinion*.

SAMUEL LIDDLE, in London, on 22 November, aged eighty-four. He was one of the best accompanists of his time and worked with Clara Butt, Ada Crossley, Plunkett Greene, Tivadar Nachez and W. H. Squire. He became widely known by the songs he wrote for ballad concerts, the most popular among them being 'Abide with me' which Clara Butt made famous.

GEORGE CLUTSAM, on 17 November, in London, aged eighty-six. He was music critic for the *Observer* from 1908 to 1918 and was the composer of a number of songs and operas. His first opera, 'The Queen's Jester' was performed at Leipzig in 1896 and in 1912 his 'König Harlekin' was presented in Berlin. His light operas included 'Gabrielli' (1921) and 'The Little Duchess' (1922). He was the musical arranger of the operettas 'Lilac Time' (from Schubert) and 'The Damask Rose' (from Chopin). From 1908 to 1918 he was music critic to the *Observer*, and in that period he contributed a number of articles to this journal, largely upon modern harmony.

RICHARD HENRY WALTHER, at East Preston, Sussex, in November, aged seventy-nine. He had been a professor at the Guildhall School of Music and Queen's College, Harley Street. He was the composer of choral works, many songs and piano pieces and a number of delightful chamber works. Early in the century he composed the school song for University College School.

During the Last Month

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WOLF, HUGO.—Secrecy (Verborgenheit), Mörike Lieder No. 12, for medium voice, with English and German words. 2s. 6d.

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THIMAN ERIC H.—Communion Service in E \flat for mixed voices. No. 2202 Church Music Review. 30 cents.

WILLIAMS, DAVID H.—O sing unto the Lord: Anthem for mixed voices. No. 2221 Church Music Review. 18 cents.

(Continued from p. 7)

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UNIVERSITY OF OXFORD

Lectureship in Music

A Lecturer in Music will be appointed to take up duties on October 1st, 1952, or earlier if possible.

The appointment will be for five years in the first instance. The lecturer will be required to lecture and give instruction under the direction of the Board of the Faculty of Music. He will be paid in the scale for University lecturers (maximum £900), his position in the scale being determined by age and experience. Applicants must possess a university degree in music. The person appointed will be required to become a member of the F.S.S.U. and an allowance of £50 per annum for each dependent child is payable. Applications (thirteen copies), including a statement of age, qualifications, and experience, and thirteen copies of not more than three recent testimonials, should reach the Secretary of Faculties, University Registry, Oxford, not later than March 1st, 1952.

EXPERIENCED TEACHER of Pianoforte, Theory, etc., seeks non-residential post in or near London. A.R.C.M. Good references. Female. Box S, Smith's Bookshop, Southwold, Suffolk.

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CLIFTON COLLEGE

MUSIC SCHOLARSHIP, 1952

A Music Scholarship of £70 per annum will be open for competition, for a scholar to come into residence in September 1952. The Scholarship also provides free tuition in Music throughout the Scholar's time in the School.

Candidates will be expected to take the Common Entrance Examination in February 1952, and to reach a reasonable standard therein. Those who do so will be called for an Examination at Clifton College on Tuesday, March 11th, 1952.

Candidates will not normally be expected to enter the School until September 1952, and should be under 14 years of age on 1st June 1952.

The object of the Scholarship is to provide instruction in the Theory of Music, Organ and Piano.

The Scholarship is primarily intended for boys whose parents may wish them to compete, later on, for Scholarships in Music at the University, or such institutions as the Royal College of Music, or the Royal Academy of Music.

The Scholar will be allowed to specialize in Music to such an extent as the Headmaster (in consultation with the Director of Music) may think desirable.

The examination is designed to discover signs of talent rather than to test actual performance, and considerable importance is attached to ear-tests, tests of intelligence, and sight-reading.

Candidates will be expected to answer questions in the rudiments of Music. The approximate standard is that of Grade V of the Associated Board Theory Examinations. In Instrumental performance, candidates will be expected to reach the standard of Grade VI or VII. They should bring with them pieces they can play.

Forms of entry may be obtained by application to the Headmaster, Clifton College, Bristol, 8. A successful candidate will be required to submit a birth certificate on election.

DENSTONE COLLEGE

Up to four music Scholarships of £60 and £40 with free tuition in music will be open for competition in June. These amounts may be increased in cases of special merit. Further particulars from the Headmaster, Denstone College, Uttoxeter, Staffs.

MONKTON COMBE SCHOOL, near BATH

TWO INSTRUMENTAL OR CHORAL SCHOLARSHIPS, value £50, will be offered in June to boys under 14. Particulars from the Head Master.

LANCING COLLEGE

Instrumental Music and Vocal Scholarships and Exhibitions up to the value of £75 per annum are offered in March 1952. Candidates should be below the age of 14 years on 1st May 1952. Further particulars from the Headmaster, Lancing College, Shoreham-by-Sea, Sussex.

ARDINGLY COLLEGE, SUSSEX

Two Musical Scholarships, Choral or Instrumental (especially strings), value up to £60, and an Exhibition, are offered annually in May to boys under 13½ in the preceding March. Particulars from the Headmaster.

CRANLEIGH SCHOOL, SURREY. Instrumental and Choral Scholarships £50-£100 are offered annually in March and June. Particulars from Bursar.

3 MUSIC SCHOLARSHIPS of £45 to £70 will be offered for competition on March 12, 1952. One of the Scholarships will be open to String Players only. The Scholarships are open to singers and instrumentalists who are under 14 years of age on July 1, 1952. Further information may be obtained from the Director of Music, Trent College, Long Eaton, Nottingham.

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YOUNG SOLOIST, soprano, desiring experience, would welcome engagements for oratorio and offers her services free. Box 12, *Musical Times*.

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